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# ALIEN

COLLECTOR'S EDITION

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SPECIAL EFFECTS PHOTOS!

PLUS: FIRST REPORT ON ALIEN II

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# ALIEN

## DEATH RIPS ITS WAY INTO THE SPACE TUG NOSTROMO!

His breath comes in gasps . . . his muscles knot . . . his face contorts with agony. . . as the quiet, inquisitive Kane gives birth to a monster. Kane's crewmates stand by helplessly (above) as in one heart-wrenching moment, the alien explodes from his chest.

# ALIEN

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ALIEN MAGAZINE CREATED & PUBLISHED BY WARREN PUBLISHING COMPANY, A DIVISION OF WARREN COMMUNICATIONS CORPORATION. EDITORIAL, BUSINESS & SUBSCRIPTION OFFICES AT 145 E. 32ND STREET, NEW YORK, N.Y. 10016

PRINTED IN U.S.A.


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# ALIEN
# CAST & CREW

**RIPLEY** Alien was Sigourney Weaver's first foray into film acting, but it was not the beginning of her acting career. Having attended the Yale Drama School in Connecticut, she found parts in notable plays such as Marco Polo Sings a Solo, Gemini and many of Joseph Papp's productions at his Public Theater. Throughout her off-Broadway career she has been plagued by confusion. Even her acceptance letter from the Yale Drama School was addressed to *Mr.* Sigourney Weaver. She thinks her unusual first name comes from a Slavic word for "gypsy". Now that stardom beckons with her role in Alien, few people will be at a loss to recall Sigourney Weaver!

**THE ALIEN** Born full blown and terrible in the studios of Dan O'Bannon, Ron Cobb, Ridley Scott, H.R. Giger and 20th Century-Fox, this classic monster, although a novice in the movie business, expects a long, full life scaring other people to death. Standing a full and furious 7'2" tall, the Alien has the power and charisma necessary to insure attention in whatever project it contributes to. It attributes at least part of its on screen ability to the time spent with technician Carlo Rambaldi. In this, its first full length starring role, the Alien is also quick to praise its fellow thespians, without whom it would have nothing to kill. But, judging by the world's response, the studio is planning to supply it with victims for many movies to come.

**DALLAS** Tom Skerritt began his acting career because he professed to being shy. "Acting was originally a kind of therapy," he says. That shyness has developed into a tight acting ability that projects a quiet confidence. Producer Terry Saunders saw one of Skerritt's early stock productions and cast him in a film called War Hunt. There still weren't many easy pickings but he worked on Those Calloways, The Devil's Rain, Wild Rovers, Fuzz, M*A*S*H and The Turning Point. In Ice Castles he played Lynn Holly Johnson's somewhat repressed but still caring father. These recent roles offer a counterpoint to the quiet, doomed Dallas we all know in Alien!

**KANE** John Hurt has been stunning American and English audiences for the last fifteen years with topnotch performances. The 39 year old executive officer of the Nostromo illicited a pained compassion in one of his most demanding roles to date. Educated at London's Royal Academy of Dramatic Art he has played in a variety of roles. Included in his list of impressively diverse credits are The Ghoul, Spectre, Academy Award winner A Man For All Seasons, and lately he has been piling one award winning performance on top of another as Quentin Crisp in The Naked Civil Servant, as Caligula in I Claudius on P.B.S. and an Oscar nomination for Midnight Express!

**BRETT** Harry Dean Stanton felt as if he had walked into the part of Brett because he sees Brett "as an extension of myself. I don't usually separate the character I portray from myself too much." Luckily for him there is a great demand for the tough looking, laconical man he is. This personality has been perfect for such favorite American TV shows and films as Gunsmoke, The Walter Winchell File, Proud Rebel, Day of the Evil Gun, and such recent films as Straight Time, Cool Hand Luke, The Missouri Breaks and Kelly's Heroes. Never one to sit on his hands, Stanton eagerly awaits the reaction to his latest cinematic venture in Alien. He is sure to be well received here too!

**PARKER** Forty year old Yaphet Kotto plays the most direct and purposeful member of the Nostromo's crew. His performance is subtle yet powerful, a sly and masterful acting job that Mr. Kotto perfected during his fiery acting career. His career got off to a suitable start with his portrayal of Othello in Massachusetts. "It was a great experience", and soon he was a theatrical regular. His first screen roll was Nothing But A Man. He then wowed Broadway in The Zulu & The Zayda and promptly went on to the Thomas Crown Affair. Then it was back to Broadway to star in the Great White Hope and on to Across 110th Street, The Raid on Entebbe and Alien!

**ASH** Although Ian Holm may not be recognizable as one of the luminaries of the British acting establishment, his 20 year career is studded with remarkable achievements. For many years he was at Stratford-on-Avon's Shakespeare Theater where he turned in many remarkable performances in Richard III, Midsummer Night's Dream and King Lear. In 1964 he won England's best actor award and in 1967 he won Broadway's Tony Award. Since he began doing films in 1968 he has been in Young Winston, Jesus of Nazareth, Juggernaut and Holocaust. Of Alien Holms says that "Ash tends to lose his head in an emergency. I flatter myself that I'll be able to keep mine!"

**LAMBERT** With her blond hair, freckles and freshly scrubbed good looks, English born Veronica Cartwright is the very image of the California girl. She began working in front of the camera almost as soon as she arrived on the West Coast at 8, as the Kellogg girl for the company's cereals. This was quickly followed by In Love And War, at the age of 9, and the Children's Hour at 12. At 14 she won her first Best Actress Emmy for Tell Me Not In Mournful Numbers. Between these performances she had parts in Spencer's Mountain, The Birds, Inserts, Goin' South and Invasion of the Body Snatchers! In Alien she's rocketed higher with her superb performance!

# THE CO-PRODUCERS

**Rarely has a frightening film like ALIEN had such a wealth of experience behind it. ALIEN, in its final form, is a ride into extraterrestrial terror—yet the production team has had its greatest experience in comedy, pathos, westerns, and mysteries. Although three people produced the film, not one had any major experience with horror or sci-fi. But all three had a vision of quality that shone through every frame of celluloid.**

### DAVID GILER

This producer/writer/director started his life firmly rooted in the movie business—but it took an illness to start his career. Although his father was the noted screenwriter Bernie Giler, it wasn't until the young Giler lay idle in a sickbed that the writing bug bit him. To pass the time, Giler wrote the first version of what was to become the TV series THE GALLENT MEN. Giler found jobs forthcoming even when he was well, and the future held for him a lucrative career working up scripts for television series like BURKE'S LAW, THE MAN FROM U.N.C.L.E., and the KRAFT THEATER.

After several years, motion picture writing attracted him and his entry into that form was an auspicious one. Giler wound up with co-author credit on the screenplay of the much-panned film project MYRA BREKENRIDGE, starring Raquel Welch and Rex Reed. Bouncing back from that disaster, Giler penned THE PARALLAX VIEW starring Warren Beatty and FUN WITH DICK AND JANE starring George Segal and Jane Fonda. He garnered further production experience by both writing and directing a MALTESE FALCON sequel/satire called THE BLACK BIRD. Now, after successfully co-helming ALIEN, David Giler foresees a future filled with film hits.

### GORDON CARROLL

Mr. Carroll has embarked and succeeded in enough careers to fill three men's lives. After graduating from Princeton, Carroll started at the very pinnacle of New York's theater world as a ghost writer for Billy Rose's widely syndicated newspaper column. He followed this with some joke writing for the popular radio wit Abe Burrows. In World War II, on a personal commission from President Truman, Carroll started work in psychological and political warfare.

After three years at the Pentagon, the comedy/warfare specialist headed for the wilds of the New York advertising business. Following a seven year stint, Carroll headed for Hollywood where he teamed up with Eliot and Kenneth Hyman. Soon that trio partnered with Ray Stark to create "Seven Arts." From that point on, things just kept getting busier. He was executive producer on HOW TO MURDER YOUR WIFE starring Jack Lemmon, later forming a production company with the actor to make THE APRIL FOOLS. Graduating to full production chores, Carroll's first film was COOL HAND LUKE starring Paul Newman. An able supporting player in that movie was Harry Dean Stanton, who would meet Carroll again on the set of PAT GARRETT & BILLY THE KID.

### WALTER HILL

Although Hill began a career in the construction and oil business, he didn't hit pay dirt until he got a reputation in Hollywood for strikingly visual screenplays. Born in California and educated in Mexico City, he started penning his stark, fast-moving movies in the early seventies, working up a script especially tailored for the popular team of Robert Culp and Bill Cosby. The outcome of that collaboration was HICKEY AND BOGGS, a detective drama that met with some cult interest. Following that was more of the same, with Hill's tightly drawn scripts for THE GETAWAY starring Steve McQueen and THE MACINTOSH MAN starring Paul Newman. Both were fast-paced action films and both were helmed by top Hollywood directors, but it wasn't until Hill began directing his own films that he really started garnering critical attention. After writing THE THIEF WHO CAME TO DINNER and THE DROWNING POOL, Hill signed and directed Charles Bronson and James Coburn to star in HARD TIMES, a fight saga set in the Depression. Hot on its heels came THE DRIVER starring Ryan O'Neal which proved to be a popular hit overseas.

Just prior to ALIEN, Hill helmed the controversial THE WARRIORS, a film destined to make Hill a much talked about movie-maker.

# THE DIRECTOR

Ridley Scott had two rabid writers, three eager producers, four famous comic strip designers, and four sound-stages of ALIEN to deal with, but somehow he managed to take all these components and shape them into the huge international cinematic success it now is.

This did not happen by luck or accident. After decades of experience, Scott, with only two films to his credit, has begun to secure a reputation in the movie business second only to Stanley Kubrick. "Working with Ridley," says Production Designer Michael Seymour, "is a remarkable and stimulating experience. His involvement and interest extends to everything. I find him quite the most impressive director I've ever been involved with." Scott, with his usual honesty, credits the success he's had to the people who work with him. "It takes an army of dedicated people to make a feature," he stresses. "And on ALIEN we had a marvelous army."

Scott began to find recruits for his army after graduating from the Royal College of Art and enrolling in the Film School. He soon joined the British Broadcasting Company, first serving as a set designer and working his way up to the director's seat. After a few years of helming various BBC series, Scott moved into the commercial area, filming over 3000 ads within a decade.

Because of his talent and reputation, Scott was able to make THE DUELLISTS, his first feature film and a striking exercise in cinematic style. The incredible response that movie elicited from critics and fellow filmmakers secured him his job on ALIEN. Both Yaphet Kotto and Harry Dean Stanton, friends in real life, agreed about the impact Scott's first film had on them. "It's one of the most exciting movies I've ever seen," said Stanton. "I saw it 3 times," said Kotto. "His pictorial images stay in the mind for a long, long time."

All of Scott's ability, knowledge and genius went into ALIEN. And it paid off.

# THE WRITERS

**Both friends, both non-conformist young men who struggled to get their vision made into a film, the writers of ALIEN were lovers of the sci-fi form, and its horror sub-genre particularly. While the production team may have known more about money than monsters, the screenwriters really knew how to strut their supernatural stuff.**

### RONALD SHUSETT

**Not only did Shusett help create the original ALIEN story, he served as Executive producer on the shocking space saga. From the beginning he seemed to have what it takes to succeed, determination and drive. At the age of 28, Shusett was already producing plays at Los Angeles' Las Palmas Theater. While mounting popular productions there and on tour, he also attempted to sell his own manuscripts. But it wasn't until Dan O'Bannon hit the scene that they came up with a properly electrifying epic.**

### DAN O'BANNON

**He first came to the public's attention with the bonafide cult favorite Dark Star. This sci-fi satire started as a U.S. C. Film School Project. O'Bannon wound up co-writing, co-directing, designing, editing and starring in the fanciful film that went through $100,000. His career was slow in maturing and he was hopeful that a French based production of Frank Herbert's Dune would be his ticket to stardom, but that project's failure was the start of Alien!**

# ALIEN HISTORY

The Beginning.
Genesis.
Birth.

It all began on a couch.

The concept that was to become ALIEN first occurred almost five years ago when writer Dan O'Bannon returned from Paris after the collapse of the DUNE film project.

He was tired.

Broke.

Depressed.

Homeless.

He spent one solid week motionless on Ronald Shusett's sofa before the need to create assailed him again. Desperate for work, O'Bannon searched the files of his mind to rediscover his lost creative spark.

What he found was a half finished script called MEMORY, which became the first half of what ALIEN is now.

Uniting the MEMORY concept with the unforgettable images of H.R. Giger's DUNE work, O'Bannon put the finishing touches on a script entitled STAR BEAST!

STAR BEAST?

Artist Ron Cobb, one of the men who was to design ALIEN, remembers what O'Bannon's original script was all about. "There was a small ship with a small crew. They land on a small planet. They find a small pyramid and shake up a medium-sized creature. That's about it."

But that was not to be it. Not by a long shot. Late one dark and stormy night, Dan O'Bannon had a one word brainstorm. With a bolt of mental lightning, the title struck him.

Short . . . though anything but sweet.

ALIEN.

And with that, in O'Bannon's words, "it just sort of exploded in all directions."

The production team called Brandywine Productions—Gordon Carroll, Walter Hill, and David Giler—bought the script. Giler and Hill reworked it. Ideas were suggested, adopted, or discarded. O'Bannon did a final rewrite and ALIEN was ready to go. There were only a couple of things the team still needed.

Like a director, a crew, and actors.

But that's where Ridley Scott came in.

"When I was offered the film," the director remembers, "I went to Hollywood to discuss changes and budgets. The proposed budget was $4,500,000, which was impossibly low for that particular movie.

"In London we had been doing a cost breakdown of the script and had estimated the budget at about $13,000,000, which was much too much for 20th Century-Fox!"

Naturally there were some changes to be made. Ridley and his initial crew—Cinematographer Derek Vanlint and Production Designer Michael Seymour—sat down to give the script one final workover, trying to trim scenes and thus trim the budget.

They accomplished this through storyboarding. That is, drawing out every scene of the entire film on an endless series of four inch boards. And once they finished the over-all concept, the trio went to work on the day by day shooting.

One thing was for sure. If the movie had never been made, they could have published one heck of a comic book!

Thankfully for the studio, the film was able to go

forward at a new budget of $8,500,000. But there were times—more than one!—when Ridley Scott almost wished it hadn't!

"The Fox people were fully convinced that they were going to run the film in theaters on May 25, 1979, so, at whatever cost, we had to get it out!" says the director. "There was no let-up whatsoever."

Thankfully, there was more method than madness to the studio's decree. May 25, 1979 was two years to the day that their previous sci-fi extravaganza STAR WARS had premiered, the space opera to end all space operas! The only problem with ALIEN was that it was not a fanciful excursion into the realm of space daze and space knights, it was a calculated exercise in pure visual and visceral terror.

Perhaps the studio executives thought that magic date would cause a little luck to rub off on Ridley Scott's saga, but all the director and his team knew is that the "wrap day" pushed up their starting day by a ridiculous degree. The producing trio only had four months to plan their monumental project!

Mr. Seymour and Mr. Vanlint remember those first hazy, crazy, anything-but-lazy days of filming.

"The sets weren't even finished when we started to shoot!" the cinematographer exclaims. "I had time to do little more than test equipment."

While the photographer might have preferred more time, the designer totally enjoyed the rushed excitement. "It was an organic growth," he says. "We began with one set of ideas and let it grow into others. It was a constantly evolving thing.

Director Ridley Scott confers with star Sigourney Weaver over her control room moves.

Curiosity killed the Kane. If only the astronaut hadn't been so inquisitive!

"I mean, if we were still shooting, we would have evolved even further. What a thrilling way to work!"

It was certainly thrilling. Thrilling in much the same way sky-diving and mountain climbing are exciting. But one slip . . . and it could be curtains! In fact, at first, things seemed severely bleak for the moviemakers. "It started to look as though we were shooting a television show," Ridley Scott sadly recollects. "Both Derek and I were unhappy that we weren't getting what we wanted visually. So we started throwing away the niceties of the set."

The two men began to film by the seat of their pants . . . sometimes literally! Often the shots they designed called for the camera operator to race about the set with a hand held camera. One wrong step and the poor technician wound up flat on his back.

Still, immediate satisfaction was not forthcoming. The schedule was so tight, the special effects were so sweeping, and Scott's search for perfection was so demanding, that eventually the inevitable happened: the schedule was forced to slow down.

"There's no sense in shooting to stay on schedule," says Scott flatly. "You've got to see it through the viewfinder, and if it's not there, there's no way to get it. That quite frequently can become a nightmare. Feature-making can become a love/hate process."

The love continued as the film began to take shape. But the hate still seeped in since the pace was still hectic and not one person behind the camera had a chance to catch their breath during the break-neck shooting schedule.

This pace was not lessened by the fact that the live action photography was done at England's Shepperton Studio, while the editing and special effects were being filmed at distant Bray.

"I was editing while still shooting," Scott recalls. "And the process of filming miniatures carried on right up to the last minute. You do it and do it and it's not quite right, so you do it again. And maybe again. But eventually there comes a point where you have to be practical and say 'that's good enough.'"

However, nothing but *nothing*, was "good enough" for the film's star. The incredible Alien. If *that* didn't look convincing, nothing could save the film! So—

The greatest artists in the world were called to paint him.

The greatest artisans in the world were signed to build him.

And the worst scares of the world were recalled to create him.

He was to become the mightiest monster the cinema of the seventies had to offer. He could tear R2D2 bolt from screw. He could make Silly Putty out of the Enterprise. He could make Play Dough of the CLOSE ENCOUNTERS extraterrestrial. But what form was this ultimate Alien to take?

"We saw what had been done before," Scott grimaces, "where you get the old Blob crawling across the floor or a dinosaur with claws, bumps, and warts. I said. 'Oh, God! It can't be that!'"

As anyone who has witnessed the creature's mechanisms can confess, the Alien was anything but *that*!

The fiend as finally filmed was the sum total of several great artists' work. First and foremost there was H.R. Giger, who conceptualized and sculpted the vicious entity. But beyond that master craftsman there were the other draftsmen without whom the production wouldn't have had half of its tremendous visual impact.

There was Chris Foss, a genius who constructed magnificent spaceships on canvas.

Ron Cobb, man of a thousand designs, who wound up designing most of the Nostromo.

Finally, there was Jean "Moebius" Giraud, the French comic artist who summons up more excitement in one panel than most artists can create in an entire book! He contributed the original costume designs.

But still, the weight of the entire work fell upon the drawing board of H.R. Giger.

"Designing the creature was difficult," Scott admits, "but getting the design from the paper to the actual thing was the worst thing."

The form and texture had to be right.

It had to be light enough for an actor to move freely within it.

It had to be bizarre, yet practical.

"Every process was difficult," Scott repeated, "and to keep it within its budget was even more difficult."

Especially since the Alien first required sketches and then scale models before the construction company took over.

It was at this point that Carlo Rambaldi entered the scene.

The Carlo Rambaldi who built KING KONG, but redeemed himself with the extraterrestrials of CLOSE ENCOUNTERS.

And now the mastermind behind the Alien's mouth.

Since Rambaldi's education centered on industrial design, he is an eminently practical man. And so enamored of the project was he that the technician took four weeks off from his other pressing engagements to work wonders with H.R. Giger's monster.

"He designed the mechanics of the head, made the lips work, made the jaws function," Scott professes. "Normally you can't stand to have the camera take a close look at things like this, but it was so good I just did a huge close-up on it."

Here were gigantic jaws that rivaled those of "Bruce" the JAWS shark and Richard "MOONRAKER" Kiel. Here was a trio of jaws that launched a thousand heart skips. However, while the subject matter of ALIEN was frenetic, the shooting has settled into a comfortable panic.

Every day Ridley Scott would unleash his special brand of incense on the set to give his film a diffused look, while the cast and crew tried to adjust to the day's pressing schedule.

Their adjustments included avoiding more than just the rampaging Alien. They had to survive the rampaging technicians as well. For even the very first sequence—when the astronauts are rudely awakened from their hyper-sleep—involved 500- and even 1000-watt spotlights under their cabin seats.

"The actors had to climb over these lamps," Vanlint laughs, "and, at times, their knees got very, very warm."

There was more and more lighting magic as each scene progressed. For the sequence involving the eggs in the hold of the derelict craft, the crew used an actual laser light to create the ovoids' blue shield.

"We took the camera up and down through the laser beam," Vanlint remembers. "It was great fun, but the scene was shot right near the end of the schedule. Time was short."

Things were coming to a head very quickly. And since it was the Alien's head to which they were com-

The Alien claims its last victim in the form of Parker. Little does it know its own end is near

ing, the technical crew was called on to produce even faster, more resourceful work. For the film's final sequence—poor Ripley trying to escape in the shuttle craft—director Scott and cinematographer Vanlint threw out all the stops!

"If I remember correctly," the director of photography states, "I was using four ordinary strobe flashlights to film the ALIEN escape craft sequence. I thought it looked very very good when the creature climbed out of the wall.

"But it was a bit difficult to work in, because people ended up getting dizzy after awhile. I remember when we were setting the scene up we'd have to switch them off because people couldn't stand up."

Production designer Seymour remembers that last scene for entirely different reasons.

"We finally introduced this patient, seven foot man wearing the extraordinary Alien costume, you see. We introduced him into a section of the set, found a space for him, and literally built the equipment around him, so that he became part of the texture of the wall."

So, it was only in this final scene that the entire ALIEN—a huge, bony, eight foot, angry demon—was seen in all its awful fury.

Originally, the creature was scripted to appear onscreen throughout the film, causing all sorts of rampaging damage. But once work got under way, the technical team came to a secure decision.

"The great problem," continues Seymour, "with creating monsters is that you must never allow the audience to see them for any more than eight frames,

Film technicians prepare Kane for his ill-fated trek into the cavernous hold of the derelict.

Ridley Scott prepares astronauts Lambert (Veronica Cartwright) and Dallas (Tom Skerritt) for the worst. The duo are soon to lose their friend Kane.

however technically marvelous they may be.

"In the end, they will give themselves away, and the scary monster becomes a man in a rubber suit. So the trick is never show the thing as a complete entity until the very last possible minute."

And, at the last possible minute, the creature is glimpsed, then done away with, in as spectacular a fashion as its deadly counterpart in JAWS.

It is a frighteningly cold, fiery finish for the multi-fanged fiend—an end totally fitting for the marauding murderer. And once the executives at 20th Century-Fox saw the complete work, they knew they had something incredible on their hands.

"We had to keep showing rough-cuts of the picture during the filming," says Scott, "leaving huge gaps here and there for special effects shots and miniatures. Then, eight days after the end of shooting we were able to show Fox a two-hour and 22 minute cut.

"Of course, long before that stage the people at the studio had got wind of the fact that we were working on something special. I think it had really grown in their estimation from the original $4,500,000 film they had initially planned."

Indeed it was. ALIEN opened as planned on May 25, taking the world by storm. Even the cast and crew were surprised at the incredible reaction their film excited. They had scared themselves making the movie, then unleashed it on a waiting world, while hoping for the best.

The best is what both we, the audience, and they, the filmmakers, got. ALIEN is out of this world!

Four days after its premiere, ALIEN had already grossed over three and a half million dollars though it was showing at only 100 theaters across the country. Yet, even with the movie in release, the ongoing tinkering did not stop.

Despite the success of STAR WARS, 20th Century-Fox geared up for a massive publicity and merchandising campaign—one which could not afford controversy. Such as—

Up until the very last minute, for instance, Dan O'Bannon and Ron Cobb (who could rightfully be called the Alien's pa and godfather) weren't even sure they would get on-screen credit.

This sticky situation arose during the rewrite process, where producers Hill and Giler adapted O'Bannon's rough original into a polished, *marketable* manuscript.

The names of O'Bannon's original characters were changed to protect the confused.

Females were introduced into what once was an all-male cast.

"Not much was changed beyond recognition," contends O'Bannon. "About seventy-five percent of what I wrote is still there. But a great many things were *textured* differently." Luckily, the weeks of ongoing arbitration between the producers and the Writer's Guild had a happy ending when O'Bannon's name appeared on the screen during the first public performance. His relief was shared, in part, by all the artists and crew of ALIEN, for neither did their contributions go unrecognized.

"In making a film like ALIEN," director Scott explains, "there is a large group of individuals who tend to get overlooked. The Art Department is a prime example. Their budget alone approached $2,000,000. The challenge of taking the visual concept and building sets which will work on film was extremely well done. They were actually constructing reality."

And the reality was a powerful and gory one. So gory that, for a bit, the executives at 20th worried whether the nation's young fans would get to see the cold-blooded classic.

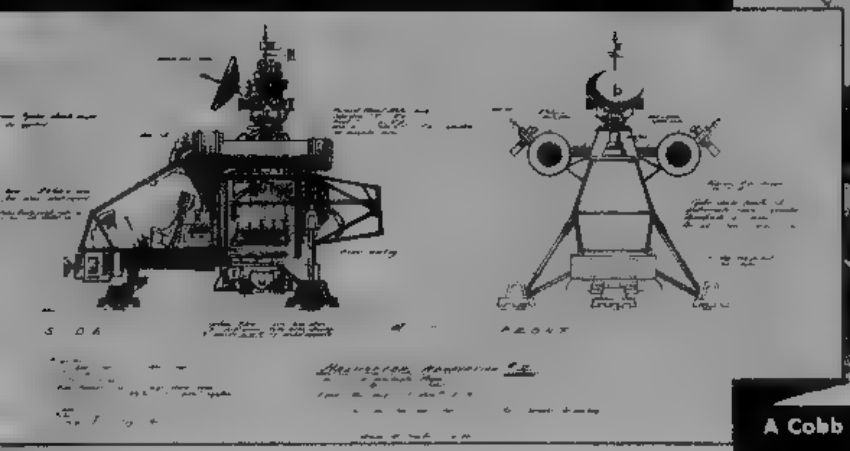
But the production team stood firm. Although bits and pieces of scenes were excised, the film's integrity remained intact. There was fright aplenty and gore galore!

The studio had a lot of guts, in more ways than one. Even now, they continue to mobilize to get an Alien into every house in the country. T-shirts, playsets, even the incredible fifteen inch posable ALIEN doll are ready to attack your playrooms.

Truly, it is the dawning of the age of . . . ALIEN!

(Note: See page 61 for word of ALIEN II!)

The man directly behind the story and style of ALIEN: writer Dan O'Bannon and designer Ron Cobb.



The artists and designers of ALIEN spent $2,000,000 alone conceptualizing the futuristic vision. This is just one of the many developed ideas that did not make it to the screen.

A Cobb ALIEN original, picturing an astronaut's approach to the derelict.

Light floods the ALIEN hatchery even though the scene on screen seems dark. It's all part of filmmaking magic.

# ALIEN

## SETS AND EFFECTS

Towering masses of sets so huge they took the crew's breath away!

Veritable fountains of blood shot out with the speed of a cannon ball!

Strange, lyrical sights no man or woman had seen before!

Lumbering spaceships smoothly slicing through the bleak blackness of space!

And monsters, Monsters, MONSTERS!

All make up the incredible experience called ALIEN, without any of which ALIEN might just be another "beast-on-the-prowl" production.

Originally, designer Ron Cobb and Visual Design Consultant/writer Dan O'Bannon were hot at work—with aid from England's Chris Foss and France's Moebius—compiling what they thought the sets should look like.

But director Ridley Scott was hired along with Production Designer Michael Seymour, both of whom knew more about the nature of celluloid than O'Bannon and Cobb put together!

Scott had a history that incorporated thousands of commercials, which make up the most expensive and precise pieces of film ever produced. With this knowledge he knew what worked and what didn't on screen.

Even so, he was not about to leave the fate of the film hanging on his laurels! As Seymour explains, "We were very concerned about avoiding any direct influence from previous space productions. We took the trouble to show ourselves STAR WARS, CLOSE ENCOUNTERS, SILENT RUNNING and 2001: A SPACE ODYSSEY a couple of times. Our objective? To avoid any clear reference to any of them!"

Still and all, try as they might, there are too many similarities in space travel itself to keep ALIEN free and clear of "source material."

Some say the "exploding control panels" seemed borrowed from Irwin Allen productions like VOYAGE TO THE BOTTOM OF THE SEA.

Some say the "burial in space" scene had been done before.

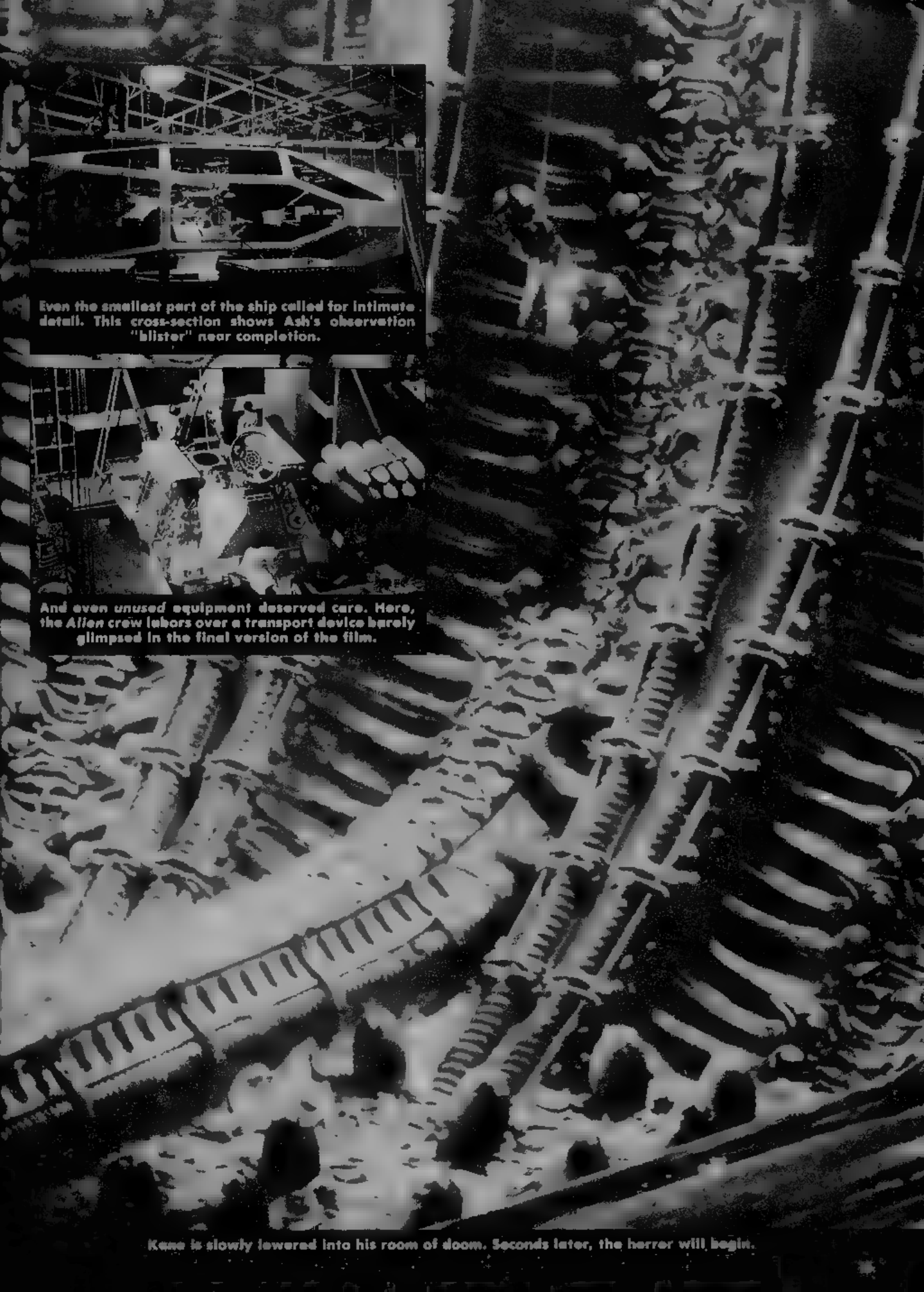
Stuff and nonsense.

Pshaw.

The crew made an honest effort to avoid being typecast, even within the sci-fi genre. They were searching for a "workaday" approach, as Seymour calls it.

"2001 was a very austere, very cold piece of design. CLOSE ENCOUNTERS had some wonderfully strange vehicles flashing through the sky. STAR WARS was very beautiful and complex, but more cosmetic than what we wanted. SILENT RUNNING was very admirable, but it was all done aboard an aircraft carrier with the sets built in.

"Despite all of our efforts we accepted the fact that



Even the smallest part of the ship called for intimate detail. This cross-section shows Ash's observation "blister" near completion.

And even *unused* equipment deserved care. Here, the *Alien* crew labors over a transport device barely glimpsed in the final version of the film.

Kane is slowly lowered into his room of doom. Seconds later, the horror will begin.

there were prerequisite requirements on board a ship, so we tried to build a concept for each set which would work for us."

With that in mind, the designing and building began in earnest. All over the Shepperton Studios Construction Manager Bill Welch oversaw one of the most complete and complex jobs the studio had ever seen!

Ninety percent of ALIEN takes place on the "space tug" Nostromo—an alternately huge as well as claustrophobic home for seven "space truckers" and their feline mascot, Jones.

By the time the film winds up for the breathless finale, the ship itself has endured so much that it has taken on a character, making it a sort of ninth member of the crew.

The interior set design had to match that nearly matchless concept. Designer Ron Cobb and builder Welch's crew were equal to the challenge!

"We tried to create an intergalactic supertanker," says Seymour, "with a sense of geography. A sort of three-deck ship."

On the A level was the astronauts' living room, their kitchen, dining room, hospital, computer room and, most importantly, their intricate, spectacular bridge/control room.

There, amidst a technological wonderland, are seven immense leather seats, forty video screens in five different sizes, dozens of circuit banks, hundreds of switches, dials and buttons, and literally thousands of winking, blinking lights.

And it all *worked*!

Every button had a purpose, every switch had a reason, every dial had a function. Whether it opened a door, set off an alarm or just flashed a meaningless light, everything connected, giving the actors a solid sense of purpose.

The entire set was constructed with that sense of realism in mind. The production people spent days pre-planning the sets in the form of blueprints, sketches, plans and models to achieve just that end.

"We built it as a large composite set," continues Seymour. "The intention was to create a sense of geography in order to work well within it.

"People who came onto the stage from the outside often couldn't find their way out! It was like a maze."

This maze held many more wonders than just the low-slung bridge area. If one were to walk down a near-by corridor, there would be the mess room, complete with a small kitchen stocked with powders, pills, and an ominous hunk of bean sprouts.

The next corridor lead to the infirmary—or as it was commonly called, the autodoc—with a formidable over-hanging set of operating implements and a table that swung neatly into the wall once the cutting was done.

Further on was the seven-petal hyper-sleep "flower," the room where the crew settles into suspended animation for their long haul and short deaths. According to original plans, this section was designed to enable the crew sleep for two solid years at a time!

But that's not all! Throughout the section stood intersecting lobbies where clear covered closets could be seen holding extra space suits and a variety of tools.

Some good for digging.

Some for cutting.

Some for killing.

Finally, there was Mother's room. That is, the small cubicle from which the all-knowing computer runs the show. This was filled with thousands upon thousands of little lights that covered the wall from ceiling to floor.

"I forget how many thousands of little bulbs we used," admits cinematographer Derek Vanlint.

But even once this gigantic construction had been fully built, the job was not over. There was still naked machinery needing to be covered by the vast accumulation of equipment the astronauts needed.

This is where Seymour and his Art Directors Roger Christian and Les Dilley really went to work.

"We spent weeks and weeks building it up," Christian confesses, "encrusting the set with pipes and wires and switches and tubing and just about anything we could lay our hands on."

Dilley echoes his associate's sentiments. "We must have spent thousands of dollars on scrap from old jet-aircraft particularly, and it's all paid off handsomely because it looks so authentic!"

But this authenticity did not spring full blown from the producer's minds like the ALIEN from its egg. The trio was assisted by reality.

"We were able to get some rather interesting research material from NASA and the Aeronautical Museum in Washington," admits Seymour. "We took elements from early space vehicles and really expanded them."

The finished product would have made Wernher Von Braun proud. Seymour and company built the entire ship as a "four-wall" set, meaning it was totally complete from the inside. Still, keeping the eccentricities of filming in mind, huge sections of the walls could be entirely removed to aid in shooting and lighting.

Yet, it did not seem to be enough. For once Ridley Scott brought his camera crews in, they found the set beautiful, but a difficult place in which to film.

"I originally had this idea of lighting everywhere at once," Scott admits, "so I would have total freedom of movement through the corridors.

"So we made up a section of the set and started experimenting. We got ourselves into a terrible tangle."

In the movie business, using different kinds of lights doesn't mix, since each light causes a different color on celluloid. And, what with the Nostromo's fluorescent tubes and the off-screen "tungsten" and "Brute" spotlights, cinematographer Vanlint nearly went crazy trying to even it all out!

Finally the crew spent nearly a month working on all the problems, only to decide to take each problem individually—as it came up on the shooting schedule. Talk about "winging it!"

Nor were their headaches over yet. There were two more levels to deal with. On B level was the "general maintenance" area filled with odd and esoteric space craft, most of which is barely glimpsed in the final film.

Then there was C level, a seemingly endless mass of machine-filled corridors, plus the deceptive engine rooms, awash with steam and equipment.

In addition, there was the "claw room," where the monstrous landing legs of the ship retract when not setting down on a planet. All these sets look simple in the movie, but the technical crew knew just how complex they were to build and operate.

"They were all quite complicated pieces," Seymour states. "We had to use our collective imaginations to try and inject their elaborate richness. As I say, we had to create this sense of geography for ourselves

The guns of outer space. These are but a few of the weapons designed for the motion picture.

An Alien landscape? No, it's a Shepperton Studios set, complete with a full-scale lower section of the Derelict

but I wondered whether audiences would see the geography quite as clearly."

Happily, though everything *did* make sense, audiences were too busy crawling under their seats to think too much about what went where.

ALIEN's frightening look was also aptly enhanced by the miniature sets as well as the full scale monstrosities. It turned out that the special effects and art crews shared the final responsibility for the smaller sets.

Brian Johnson, the man who launched SPACE: 1999 into the realm of tip-top TV special effects, also headed up ALIEN with the able aid of Nick Allder.

However, as the work started piling into their shops at Bray Studio, Allder began to have more and more control as Johnson had to keep shuttling between ALIEN and another 20th Century-Fox film on which he was working, THE EMPIRE STRIKES BACK!

But Allder proved more than proficient enough to take up the slack and lead the special effects attack. One of the crew's first jobs was to supply an exterior to the interior Seymour and company had slaved so long on.

With the help of dozens of plastic model kits—the same kind that supplemented model makers' masterpieces in STAR WARS and CLOSE ENCOUNTERS—the Nostromo miniature was soon finished, measuring eight feet long!

"That represents eight hundred feet in the story," Allder explains. "In the film, the Nostromo is also one and a half miles across!"

Another major miniature that needed immediate attention was the second massive spaceship of the movie: the "derelict", the ship where the ALIEN first attacks.

Because everyone was so busy that task finally fell to Les Dilley and the Supervising Modeller Peter Boysey.

Orginally the task of designing the derelict was given to Ron Cobb, who had handled similar chores on the Nostromo. However, a brainstrom seized H.R. Giger and he whipped up the definitive design in just one morning.

Given that the Swiss artist was consumed in his work on the Alien itself, Dilley and Boysey went to work. The latter artisan sculpted a four foot long model patterned after Giger's concept, while Dilley whipped up the planet terrain which he placed around the ship.

In just a few days, the critical visual elements of the film had been given miniature life.

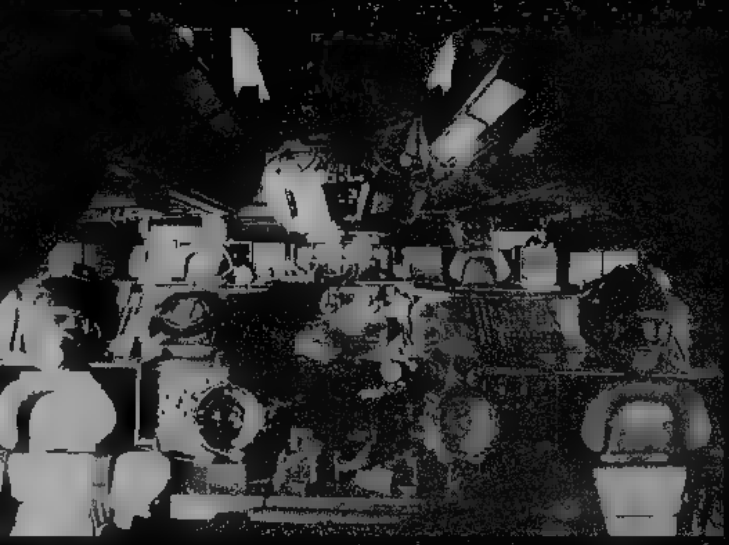
The remaining sets were built with the same style and ability. In quick (and sometimes not so quick) succession, the alien planet's surface, the "space jockey," the egg spawning ground, and the Nostromo escape craft sets were conctructed on the Shepperton Studio lot.

Finally, the months of feverish planning were over. Now the months of feverish filming could begin!

All the attention that had been lavished over the blueprints were being lavished over the shooting script as Ridley Scott, the actors and crew prepared to attempt to make magic happen on the sets.

The full Alien landscape set exposed.

A close-up of the space-suit lockers that dotted the Space-Tug Nostromo.



The bridge set, done up in all its claustrophobic glory. For each crew member, there was a seat helmet.

Once more, the director had to drift back to "square one" and cement an approach in his mind.

He was immediately struck by two difficulties.

One: Despite all of the special effects, he didn't want ALIEN to be known as an "effects" film.

Two: He wanted the effects to be great.

"One has to try to reach the level of STAR WARS, CLOSE ENCOUNTERS, and the 'Big Daddy' of them all, 2001," Scott relates. "But the best thing to happen to the effects team was having a strong story and set of characters. These elements were essential."

Also essential to ALIEN's success was Scott's strong team of special effects vets, each with an individual talent to offer.

H.R. Giger, of course, was on hand to paint every aspect of the Alien and the Alien's world, but he wound up doing far more than that: Giger had taken it upon himself to build the space jockey and the ALIEN itself from the ground up!

Then there were Carlo DeMarchis and Dr. David Watling, who are credited as additional Alien mechanics.

Clinton Cavers was chosen as Alien Effects Coordinator.

Roger Dicken built all of the smaller Alien forms, including the stomach wrenching Chest Burster and the slimy egg creature.

That latter creature, especially, was a vital contribution, generally overlooked by critics and viewers alike. But cinematographer Vanlint remembers the deceptively simple little devil all too well.

"We brought in a hand puppet of rubber and claws," he shudders, "when we were trying to get the shape inside the egg to move. We put it on a platform and got a light underneath and behind it. When I saw it in the rushes, it frightened the life out of me!"

Then, there was Bolaji Badejo, the ALIEN himself! This calm, quiet, seven-foot tall African gentleman patiently had his entire body molded and fit with an incredible array of monster makeup and additons. It was he who, in the final analysis, gave the Alien life! And it was he who controlled the creature when it meted out death. With a little help from Carlo Rambaldi's hydraulics, of course.

Finally, with cold-blooded efficiency, this crew also delivered the supreme mayhem called for in the script. First a false chest was attached to actor John Hurt, who's real body was somewhat uncomfortably stationed beneath the table. Then, unbeknownst to the rest of the actors, the Chest Burster was put in place and "gore hoses" were stationed about the set to spurt the proper amount of blood.

Naturally, the cast should have gotten a hint as to what was in the offing when the crew draped tarps over the precious equipment.

But it was too late to turn back. The director called for action and the incredible actually happened for those six actors. For them, John Hurt's chest actually blew up before their eyes, covering them with huge bunches of guts.

Poor Veronica Cartwright took almost two pints of animal entrails and beef blood in the face before the take was over. And to add insult to injury, the shot was done again because the director decided that there was *too much* blood in the scene.

Conversely, the sequence in which Ash was discovered to be a robot was less bloody but no less difficult and grueling. For instance, when Ash's head is knocked off, it called for a short stuntactor inside an Ash suit to run around the set with an Ash head—created

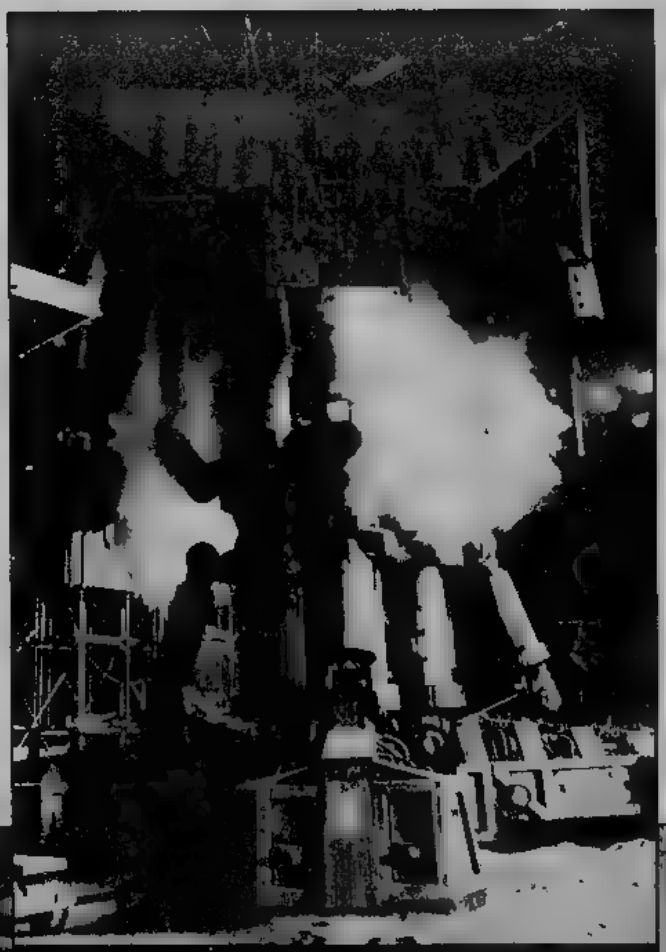
from plaster and rubber by the makeup department—hanging down his back while a milky solution was pumped from the plastic Ash veins. Later, when the remaining crew was forced to bring the head of the treacherous android back to life, actor Ian Holm was placed beneath the floor of the set with "milk capsules" placed in his mouth. Through clever cutting, it appears that Ash's dead head is reborn, spewing his white "blood" all the while.

While the cast was having all this fun, Allder, Johnson, and company were busy at work over at Bray trying to finish the outer space shots before their May deadline. Thankfully they had at their disposal the technology developed over the years for such efforts as STAR WARS, SPACE: 1999, STAR TREK, and BUCK ROGERS.

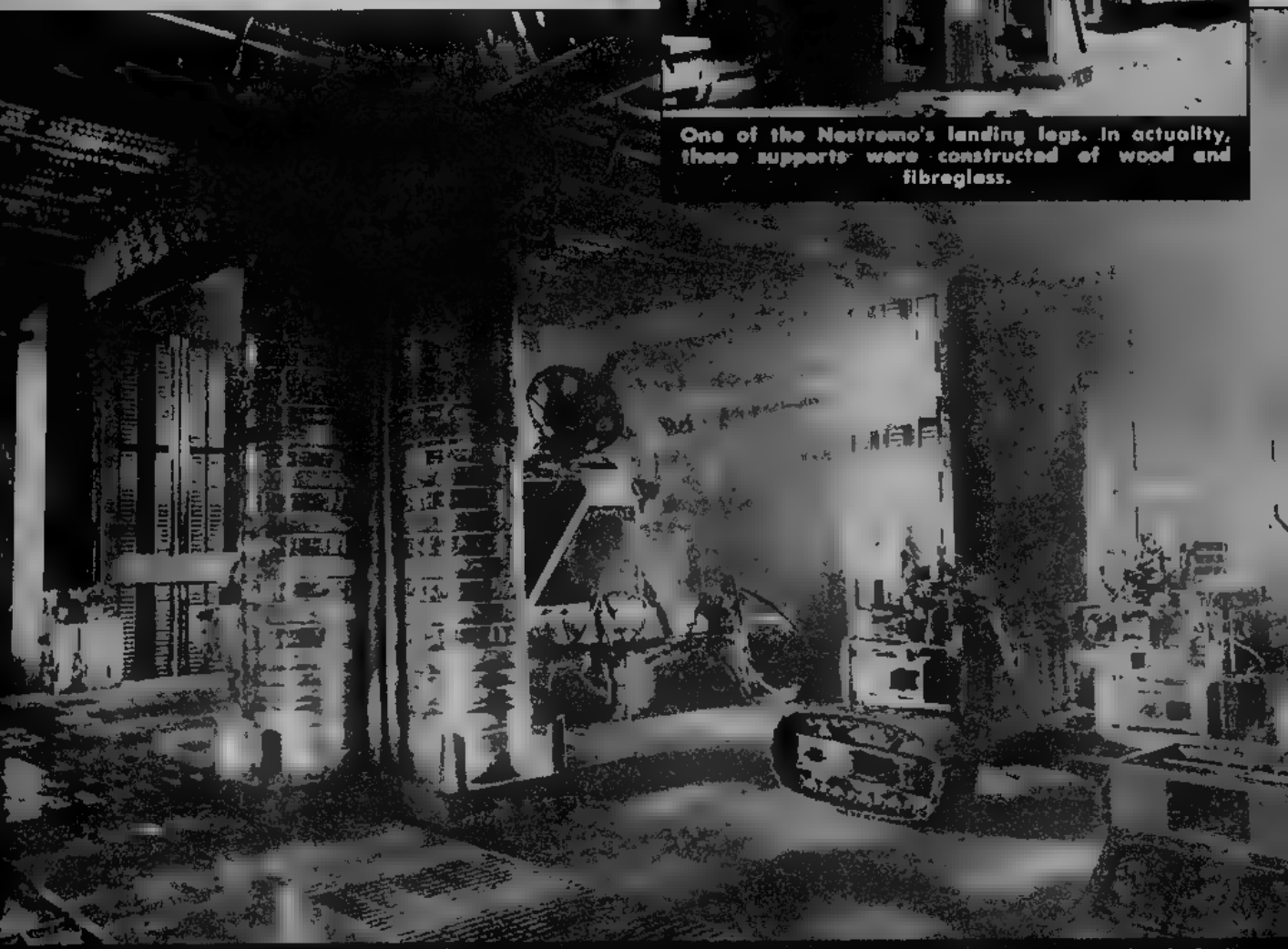
"With our special techniques," says Allder, "we're able to camera-track right through space, stars, planets and so on, up to a close-up shot of the craft and actually show the astronauts moving about inside—and all in one continuous shot!"

These subtly clever shots, when interspersed with the more common scenes of spaceships nobly drifting through space, rustic crafts blasting down to a planet's surface, or rocketing off into the unknown, make for a full, rich, complete movie.

One filled with magnificent sets, breathtaking effects, and teeth-chattering excitement. A movie which will long be remembered.

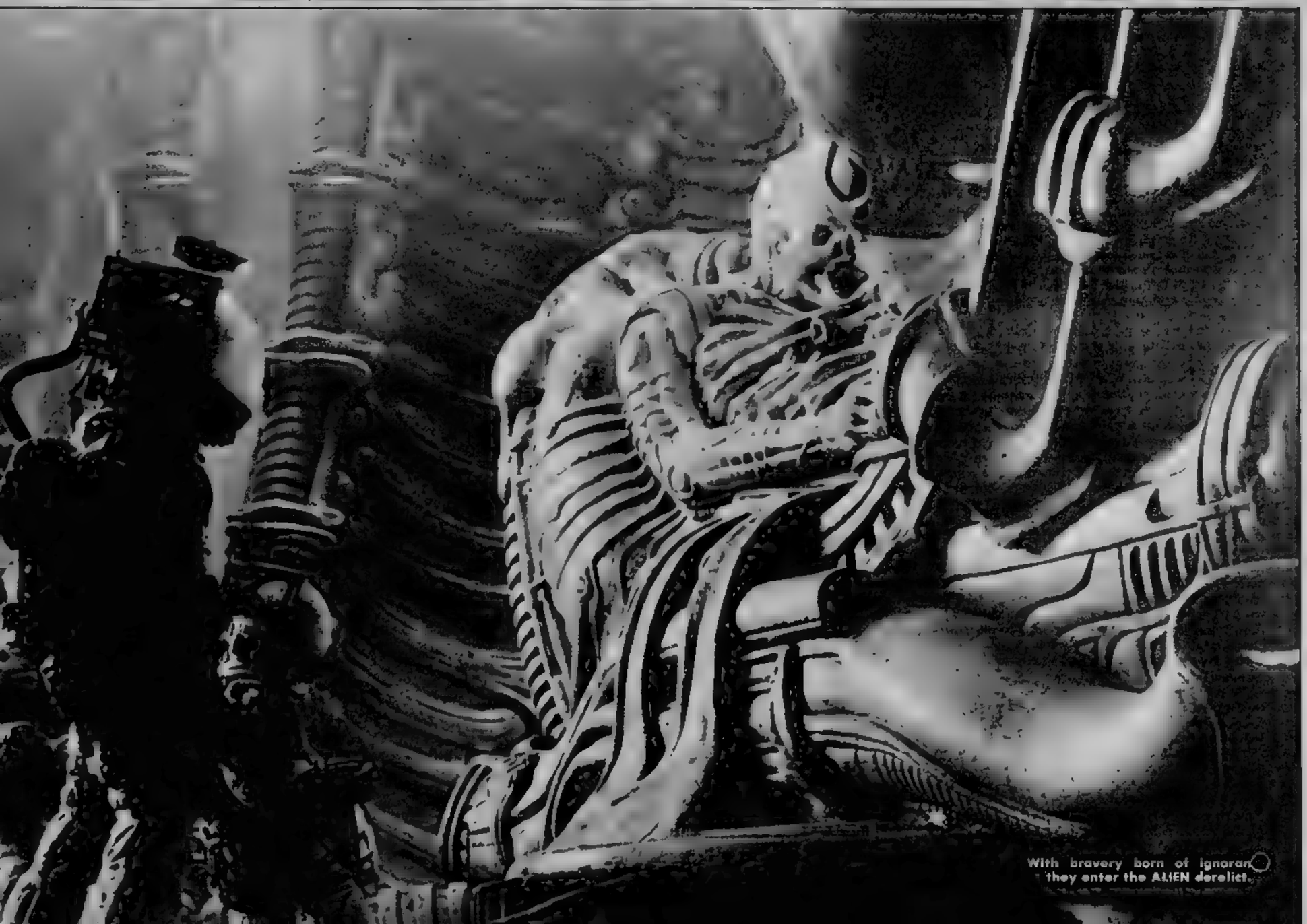


One of the Nostromo's landing legs. In actuality, these supports were constructed of wood and fibreglass.



Brett's death domain. In this section of C-level, the engineer was to find Jones the cat and . . . his bloody fate.

# REVIEW



With bravery born of ignoran[ce] they enter the ALIEN derelict.

**by richard meyers**

Brilliant: 1) shining brightly, 2) distinguished or illustrious, 3) having great intelligence or talent.

Brilliant is an adjective greatly overused. But if one is to believe the Random House Dictionary's definition, the description fits ALIEN perfectly.

Rarely, if ever, has a monster movie been handled so sharply. Hardly has a science-fiction film been produced which paid such heed to characterization and plot construction. And not since FRANKENSTEIN has a horror movie been so filled with detail, humanity, and morality.

Morality?

In a film where six innocent astronauts are cold-bloodedly slaughtered by a rampaging beast who defies logic or definition?

Yes, morality. Seeing ALIEN, the first question viewers might ask themselves (once they get over the initial numbing experinece of the film) is *why* were these people killed?

Because the ALIEN was all powerful?

Because they were stupid?

Because the script said so?

There may be bits of truth in each of these opinions, but the one overwhelming reason the majority of the cast died was because they cared for each other.

If the crew did not have such affection for each other, Kane would not have been brought back on the ship in the first place and Parker would have torched the monster when he had a clear shot at it near the finale. He didn't because Lambert was in the way.

The affection the crewmembers had for each other was obvious. They bantered, cursed, and teased, but when it counted they gave up their lives for each other.

There have been many movies in the "monster-on-the-loose" genre. ALIEN has most often been compared to THE THING, IT! THE TERROR FROM BEYOND SPACE, and PLANET OF THE VAMPIRES.

And the film has suffered in these comparisons. Many critics choose to condemn ALIEN as derivative of these other movies. What they seem to forget is that even the classic THE THING, as bold as it was, was far from original.

The plots of films do not spring newly-born from producers' imaginations, either. Rather than accuse ALIEN of plagiarism or "lifting" ideas, the epic film should be viewed as the latest in a long line of related features. And, to this point, ALIEN is far and beyond the *best* of this genre.

Another accusation which short-sighted reviewers have leveled against the production is its so-called "bloodthirstyness."

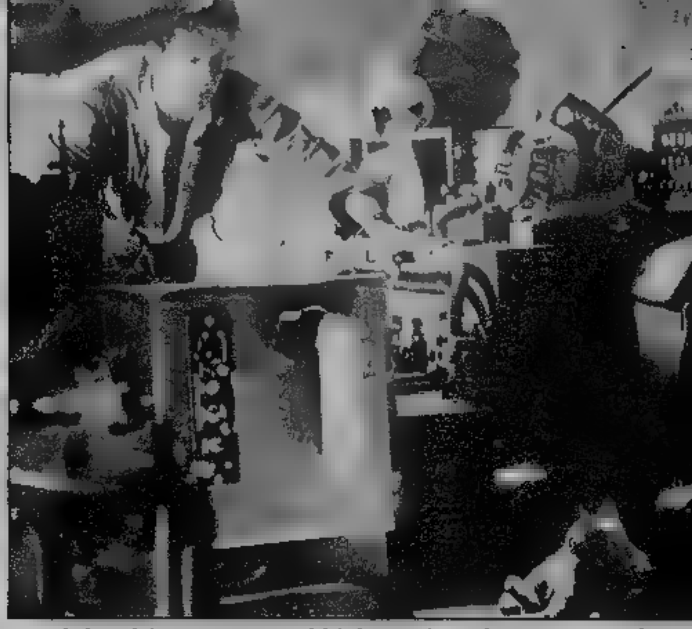
Some say it's too gory.

Some say it's just a shock movie, concerned more with cheap scares than with honest horror.

These critics may have slipped into a screening of PROPHECY by mistake, since their attitudes are unrealistic in the face of what actually happens on-screen during ALIEN.

One thing about the movie: it plays scrupulously fair with the audience. There is hardly a "cheap thrill" in the film. The only time the movie reaches for a 'boo'-type shock are in scenes featuring Jones the cat. Every other incidence of the Alien's appearance is telegraphed by many seconds. *Never* does the director have the ALIEN pop up unexpectedly. Any direc-

Cornered by the Alien, Ripley plots a means to combat it.



To Ripley, it's a moment of high tension--but to Jones the cat it's business as usual.

The crew of the Nostromo, before their lethal encounter with the Alien.

tor can have a monster break down a door; Ridley Scott strove for something far less tangible than a freak show.

Some examples:

—Before the Face Hugger first appears, its egg turns transparent, the coiled thing undulates in its shell, the top slowly opens, the gooey hunk vibrates for a second, and Kane looks in.

—When the Face Hugger's corpse drops upon Ripley's shoulder, it is dead and unthreatening.

—Before the Chest Burster makes its spectacular entrance, there are many moments of frenzied shock when Kane writhes in unbearable pain. Then, to further prepare the audience, a swath of red appears on his shirt before the worst happens. A surprise? Only if you've been off at the candy counter!

—As Brett tries to attract the cat, the ALIEN *slowly* uncoils behind him. Brett turns and stars for many moments before his fate is sealed.

—Dallas enters the tunnels with the full knowledge that the ALIEN is within. And, even though the monster appears suddenly to him, the audience has been busy sharing Lambert's point of view. She has been screaming of its approach long enough to rouse the 45th Panzer Division.

—Lambert and Parker's own deaths only occur after the camera has recorded the girl's terrified expression. She sees the Alien, and we see that she sees the Alien, long before the camera turns to it.

In almost every case, the characters' deaths are nearly bloodless. Except for Kane, the murders are handled with miraculous taste, considering the circumstances. The cutting is precise, usually switching to the next scene immediately after the Alien's lightning-fast "tongue" can be heard bursting from its mouth . . . but before it actually strikes.

Beyond the Chest Burster, what many squeamish patrons are really remembering in discomfort and disgust are the many other moments that an entrance was prepared for the Alien . . . and the monster didn't show!

Brett's search for the cat is a perfect example of this suspense-laden technique. Naturally, every other cat chase scene thereafter lessens in effectiveness, but to stick with the cat as the only red herring is admirable, considering all the unfair shocks the film crew could have dropped in the lap of the audience.

The ending of the film has also fallen under unjust criticism. The scene in question occurs shortly after Ripley's ultimate homage to her fellow crew: the de-

Kane goes exploring in the derelict and meets the Alien spore, face to Face Hugger.

struction of the entire Nostromo. Many of the "more-logically-minded" among the viewers have suggested that it would have made more sense to leave the ship be, inform authorities of its location, let them handle the beast, and pocket the entire reward for the ore collected.

Given the humanity the film had already displayed, this concept must be dismissed as ludicrous. The Alien murdered Ripley's friends. It was an incredible threat to humans. Leave it be??

Discussing the crew's action overall, another complaint is invariably voiced by critics: Why were they all so *stupid*!? No astronaut worth his or her salt would be so glib, casual, and generally slap-happy with an extraterrestrial onboard.

Well, unlike many movies of its type, Alien attempts to give method to the crew's seeming madness. What must be remembered is that these seven people are not highly trained exploratory astronauts. They are mineral mercenaries, little more than interplanetary truckers. Furthermore, several times mention is made of an Alien Council or Committee back on Earth. Indeed, Alien discovery is deemed by the Nostromo's computers as a primary function of the ship. The implication is that other alien life-forms had already been discovered and analyzed . . . without the hazards represented by this one.

Finally, the crew's relatively calm reaction to the monster's presence can be attributed to one other factor: it isn't until late in the film that the awful potential of the full-grown beast is discovered.

Apart from these plot considerations, the aesthetics of the film itself presented ALIEN's actors with a task which was Herculean. Within the tried and true gimmicks of the genre they had to be real people. They had to infuse with pathos and sympathy what could have been meaningles ciphers. It is to their credit that there is not one cutout hero or goofy comic relief.

Tom Skerritt's Dallas is a tired, intrepid captain who discovers, with painful resignation that he is way out of his league. His scene in the computer room where he asks about his chances and the computer plays dumb is of vital importance to his characterization and the power of the picture.

Signourney Weaver's Ripley, considering that it is her first screen role, makes for an auspicious debut. She manages to be strong without losing her femininity or her passion. The scene where she confronts Ash in the computer room is a high water mark during her performance.

Speaking of Ash, Ian Holm's performance is precisely brittle. All the clues to his non-humanity can be seen with greater clarity upon a second viewing, but they were there all along. Even when not subtly proclaiming his non-human origins, he brings a quiet intensity to every scene in which he's involved.

His fellow Britisher, John Hurt, is suitably tight, as befits his range of successful characterizations. One has only to watch his flighty portrayal of Caligula in I CLAUDIUS (repeated during August, at the height of ALIEN's run) to marvel at his abilities as the intense Kane. Different though these characters are, in both cases he looks as though he was typecast.

Even though her more interesting scenes were pared down in the final version of the film, Veronica Cartwright manages to transform terror into an emotion comparable with love and hate. Although she borders on red-faced hysteria much of the time she is on-screen, she holds it comparatively in check, considering the outlandish circumstances.

Harry Dean Stanton is nothing short of incredible. As mentioned in the Cast and Credits section, he has a miraculous ability to appear completely at home in every movie he makes. He even remembers that Marlon Brando thought he was an "area bozo" brought in as an extra on the set of MISSOURI BREAKS. This, after almost two decades of incredibly natural portrayals. His easygoing Brett is no less an accomplishment.

Yaphet Kotto's Parker is the Rock of Gibraltar. Throughout the film, he serves as a vessel of hate, anger, hope, despair, determination, and compassion. Although initially he seems totally at odds with everyone but Brett, his full range of emotions really start to boil after his friend's death. Kotto's energy is tightly directed and nearly incomparable.

Jones, of course, is one pain of a cat.

Another contributor to ALIEN is almost more versatile than any of the actors. Most moviemakers are quick to note how important music is to the overall effect of a film, but Jerry Goldsmith's abilities have too long gone unrecognized. Just listen to his score for ALIEN, then put on his soundtrack albums for PATTON, CHINATOWN, PLANET OF THE APES, THE OMEN, OUR MAN FLINT, THE GREAT TRAIN ROBBERTY, THE WIND AND THE LION, or any other of his scores to see just how versatile he is.

Versatility is also a watchword for the special effects crew. The visuals range from the sweeping shots of majestic spaceships in flight (which have become mundane through overexposure for some viewers, but remain thrilling to many) to the absurdly simple but effective use of holes in the floor. Their amazing additions to ALIEN make the experience fun for those who have grown weary of sci-fi films. When Ash's robot head comes alive again, very few are unaware of the human-head-through-the-panel technique in use, but many marvel at the audacity of something so easy working so well.

The special effects are further enhanced by the sets, marvelously evoked by designers Ron Cobb and H.R. Giger and given depth by Production Designer Michael Seymour and Art Directors Roger Christian and Les Dilley. The sets are combinations of economy and complexity, filling the screen without looking busy.

But the highest marks of all firmly belong to director Ridley Scott. Every frame of film is a tribute to his artistry. Throughout the movie, evidence of his genius builds to an open and shut case. His handling of mood, his control of the visuals, his use of light, texture, and closeup—not to mention the players—all are riveting. Consider just a few of his most memorable and diverse achievements:

—The smoothly edited awakening of the astronauts from "hyper-sleep."

—The evocative first meal, where the crew's dialogue overlaps, but in so doing helps their characters to surface.

—Ripley's and Ash's battle: as a drop of crimson appears beneath the girl's nose, a drop of white drools across his forehead.

—Ripley's frenzied exodus from the Nostromo, with its incredible closeups of her sweat-beaded hand and face.

It was also the director's choice to cut ALIEN to its fast-moving final form. In order to do so, he had to

Astronauts Dallas and Lambert haul the wounded Kane back into the Nostromo hold. For them, it's the beginning of the end.

eliminate some dialogue. The negative aspect: several explanations for on-screen action ended up on the cutting room floor. The plus: the audience wound up knowing as much as the Nostromo crew. We shared the adventure *with* them, not *ahead* of them.

Further, it was Scott who decided to sliminate the most adverse aspect of the final shooting script: the original downbeat ending.

Many films of this kind mindlessly pander to humanity's bloodlust and heap the gore upon characters who tend to be as realistic as cardboard. Even when the production values are good in films of this nature (like THE OMEN and 1979's DRACULA), the tendency is to end with evil triumphant.

Initially ALIEN was equipped with just such an ending, with the death of the Alien but the survival, on the shuttle, of one of its eggs.

It was Scott who made sure the film ended with Signourey Weaver's expression radiating quiet peace while Jerry Goldsmith's score fades from one of omen to a tranquil endsuite.

Through the enthusiasm, consideration, experience, and here's that word again brilliance of Scott and his staff, ALIEN remains a miraculous accomplishment in the science fiction form. Hopefully, it will be but the first maturing step in a genre where story and people should be more important than gimmicks.

Signourey Weaver prepares to hit the sack with the help of [illegible]

by richard meyers

# I MET THE ALIEN

It was not a dark and stormy night.

I was not wandering alone through the seemingly endless corridors of a vast spaceship.

My heart wasn't clutched with terror. My teeth were not clenched with worry.

I was safe . . . I thought.

I should have noticed that although the sun may be shining, it can generate oppressive heat. There are two sides to every sense of security.

I should not have ignored the slight tightness in my temples. I should have paid heed to the tiny flutters of my stomach.

Could my body have been trying to . . . warn me?

Nonsense. I was perfectly all right. What could possible happen to me on the secure grounds of 20th Century-Fox's studio in California? There could hardly be a more harmless establishment along the entire length of Pico Blvd.

Its bright colors shone in the afternoon. Its sound stages were bursting with activity. Actors merrily chatted in its palm-swept offices. Sleek limos and shiny cars spun along its well-paved streets with abandon.

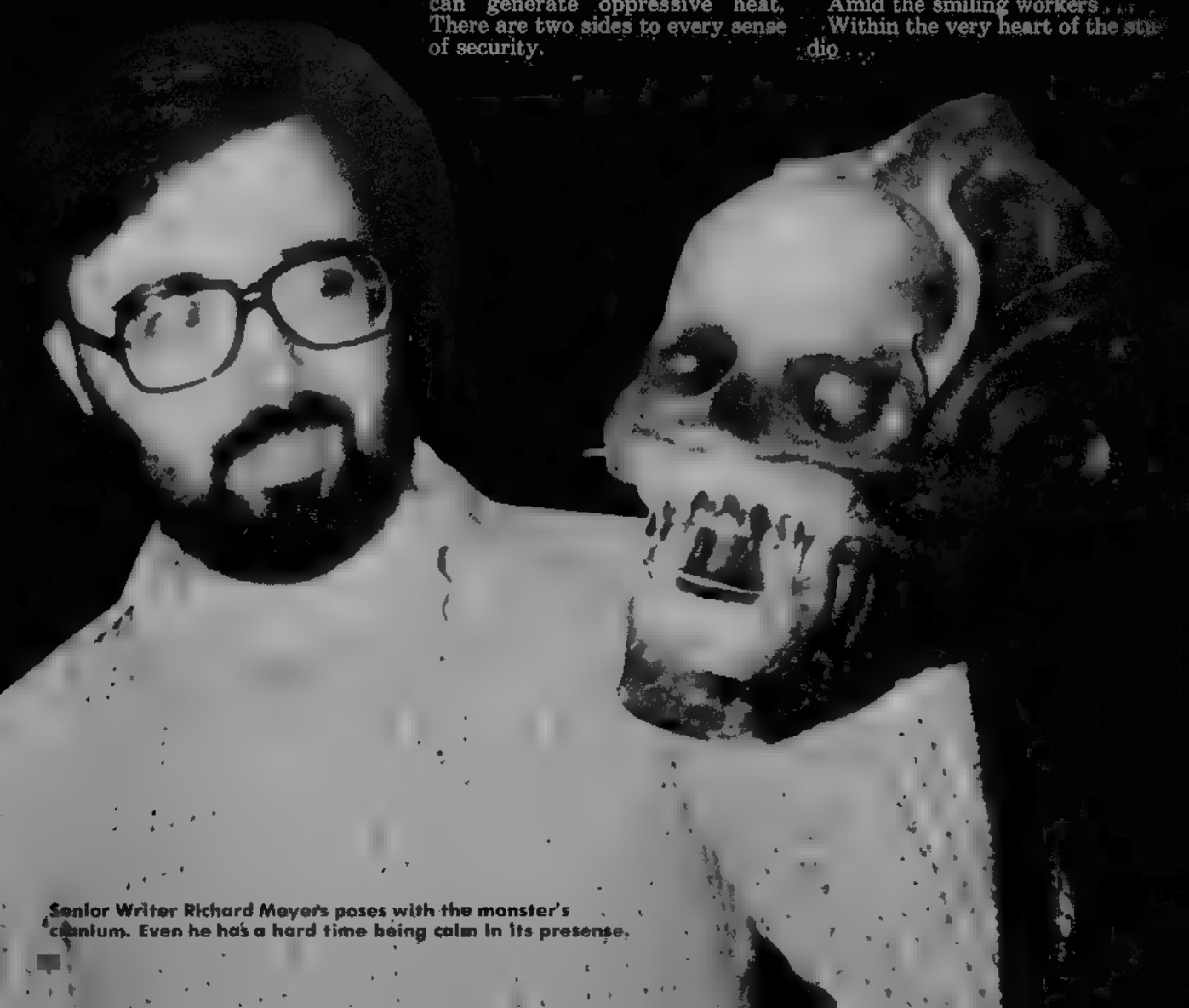
Absolutely nothing *seemed* wrong.

Little did I know. . . .

That among the sets . . .

Amid the smiling workers . . .

Within the very heart of the studio . . .



Senior Writer Richard Meyers poses with the monster's cranium. Even he has a hard time being calm in its presense.

The awe-inspiring exapanse of the ALIEN head was actually just a mechanical helmet, kept on the actor's head by a chin strap.

There was something . . . alien.

As per my appointment with the studio's Merchandising V.P., I entered the old-fashioned Executive's Building. Along its tall beige halls were framed posters from 20th Century-Fox productions.

BUTCH CASSIDY AND THE SUNDANCE KID, PATTON, HELLO DOLLY, THE THREE MUSKETEERS, STAR WARS.

Looking from wall to wall in fascination I didn't realize how quiet it was. Too quiet, in fact. There was an unearthly hush upon the place.

Its clean expanses turned suddenly sterile. Its peace turned ominous. The air did not move through the rooms. It seemed to hang in dread anticipation.

When I got to the publicity office I realized that I had been holding my breath.

I chided myself for being foolish. Forcefully striking a nonchalant pose I boldly walked in.

Maintaining my pose I swept to a seat. My brain screamed for a second, but I ignored it. If only I had acknowledged what my eyes had seen! But it was only later that I recalled the piece of picture that peeked out from beneath a pile of papers.

It was a studio shot. The background was a bright, pure yellow. A figure stood before the garish backdrop. Only its back was visible. A bony, painfully thin back.

The dreaded ALIEN heads rest in 20th Century-Fox's cellar amid other obvious sci-fi paraphernalia.

**The cameras are still . . . the microphones silent . . . the Alien enjoys a relaxed moment . . . and we get a clear, closeup look at the nefarious creature. In our biological review, we left several of the monster's attributes unexplained, such as the needle-like projections on its elbows and ankles. Can you deduce the function they serve?**

A back . . . with horns. Horns like hollow hunks of dingy, grey veins.

He smiled. He answered my questions. He told me many things. Although the atmosphere was outwardly cooperative, I felt relieved when our talk came to an end. I was suddenly and strangely tired. I wanted to leave. Badly.

I rose, trying not to sigh. I was not totally successful. I made a sound like an old, unoiled door opening. My eyes drifted back to the picture which held me enthralled.

He looked up. His eyelids were at half-mast making his pupils look limpid. He seemed to think for a moment, then his lips parted and words poured out.

"Would you like to see it?"

I couldn't believe my ears. It had destroyed six innocent people. It had left behind a legacy of coiled horror. It had terrified millions.

I heard myself make a feeble excuse.

"Oh, it must be too far away someplace. . . ."

He replied, "No. It is here."

Silence broke out. I swallowed. I tried to look away, but I saw challenge in his eyes.

I nodded. It was all I could do.

He remained motionless for several seconds, as if trying to come to a decision. I bit my lip.

Finally he spoke.

"Okay. Downstairs."

* * *

I found myself in the basement. At least I thought it was the basement. All I could see was a dark stretch of square tunnels. Chunks of dank shadow clung to the granite walls. There was no sense of time, of feeling. I was cut off from reality.

We reached the spot after a long walk and a slow elevator ride. There had been no feeling of movement. The trip was just a short jumble in my memory. An ancient door. Creaking ceilings. Every sound and texture magnified by my dread of what was to come.

Hands other than mine clutched a key. A huge silver lock was broken. A brown-green door was slowly opened. Beyond was . . . darkness.

I entered.

The room was small. Barely twelve by twelve feet. Across every inch of wall space were coarse wood shelves. Upon those shelves were packages of many sizes and descriptions. Some with foreign lettering. To the side was a simple card table. In its middle was a wild-

Knocked off its feet by the impact of Ripley's harpoon, the Alien reels back toward the open hatch and oblivion!

ly incongruous plaster bust of STAR TREK's Mr. Spock.

I laughed, trying to keep the hysteria from my voice. My voice was immediately sucked into mute oblivion by the cement around me. I suddenly realized that in this cramped space if I were to scream there would be no one to hear.

I looked nervously about. Besides the shelves and comforting presence of Spock . . . nothing.

Nothing . . . but a large packing crate in the very center of the room.

Unlocked.

With bravery born of despair — already being lost, what had I to lose?—I approached. With just a moment's pause, I emptied my mind of all rational thought.

I reached down and swung open the lid.

And there it was.

* * *

In the cellar of 20th Century-Fox's Studio on Pico Blvd. in Century City, California, rests the Alien.

Rather, its heads rest. All of the heads.

Even in person, the Alien head is an impressive piece of designing and modeling. More than two and a half feet long, its slimy grey color gives the impression of liquid steel. Along the length of its cranium are beige highlights which make the very material seem to ripple when it moves.

And fitting neatly across that section was a cloudy piece of molded plastic. Once the "skull" and bowl of plastic were put together, memories of the movie monster returned in nearly undiluted fury.

Beneath the very front of the plastic helmet were two hollow eye sockets, giving the forward part of the structure an eerily familiar feeling.

With a few more seconds study, the realization occurs. The front of the Alien's head is made from an actual human skull. The teeth had been emboldened, the jaw had been lengthened, but the origins still showed clearly.

The Alien had been human-spawned in more ways than one: Giger, poor Kane . . . and the previous inhabitant of this skull.

In the same box was the model's mirror image, a white version of the same head-piece, detailed down to the silver Alien teeth. No one seemed sure whether this was another model or whether this version was placed beneath the grey piece in order to highlight it.

Whatever its purpose, the two made a formidable pair. A pair that looked out brazenly from their place in the fetid cellar.

After I took pictures, my exit from that claustrophobic area was rapid. Then, once the trial had been met, the day began to move again. The environment no longer seemed threatening and I felt great. I knew I had done something many had not been able to. Henceforth, through the years, whenever conversation drifts back to the monumental monster movie of 1979, I can proudly remember that moment in the basement of 20th Century-Fox.

I had met the Alien . . . and lived to tell about it.

A sample of the incredible artwork which had made H.R. Giger a household word.

# GIGER

Sweeping tones of grey, green, and black.

Swirling nightmare images of crudely mutated children, horribly deformed females, and broken, huddled forms of men.

Barren, empty visions of destruction and chaos, a vast terrible beauty.

Each of these images are given frightfully real life through the nearly three-dimensional canvases of Swiss artist H.R. Giger.

H.R. Giger manages not only to give breath to these nightmarish fantasies, but to profoundly disturb the viewer through them. It was this talent that made his contributions to ALIEN so valuable.

In contrast to his work and reputation, the movie's crew found the black-garbed man himself a pleasant surprise.

Michael Seymour, the production designer, remembers him as "very interesting, very clever, and very nice." The rest of the crew recall the sallow-skinned, blond-haired man for his dedication, integrity, and seemingly limitless artistic talent.

It is safe to say—and easy for the film company to agree—that without H.R. Giger's dynamic visualization of the Alien, the film wouldn't be the success it is.

So it is with pleasure that we present this exclusive interview with H.R. Giger . . . the man who made the Alien!

The master of the macabre himself takes a moment to rest.

**RM:** Is this your first trip to the United States?

**GIGER:** No, this is my second. The first time I just wanted to visit New York. But this time I came to see how the film does. I was very surprised about how successful it is turning out, actually.

**RM:** One might get the impression, from your work, that you're personally pessimistic. It's refreshing to find you're just the opposite. Were you involved in the film from the very beginning?

**GIGER:** Yes. All the time Dan O'Bannon was working on the story he was thinking of my monsters. And when he finished the script he called all the way from Los Angeles to my home in Zurich to ask me if I'd do the movie. I merely asked about the story, he told me, and I said yes. I did my first designs about August or September, 1977.

**RM:** At least you seemed to have a head start on the job since there seems to be pieces of your previous work in the designs for ALIEN.

**GIGER:** Oh, I don't know, I'm not so sure. I know Dan O'Bannon had my book after he finished the script and just before Ridley Scott got involved with the project. I gave him my own copy. It was a French edition, hand-bound, and that was really what secured my involvement with the project. As soon as Ridley saw it he said, 'That's it! I need this man.'

**RM:** Even so, it must have taken more than that. Studios are notoriously private. They usually don't accept outsiders easily.

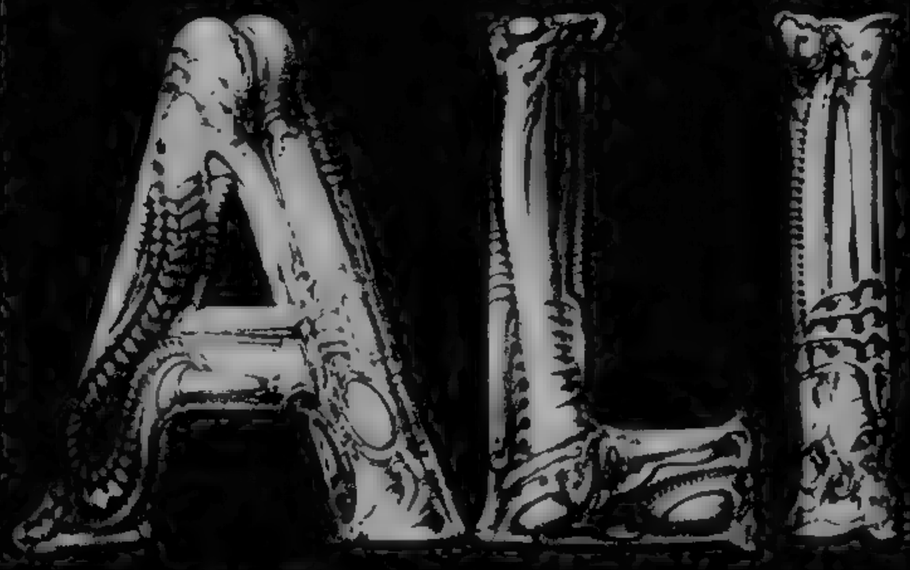
**GIGER:** Well, 20th Century-Fox decided to work another way than they usually did. Normally they use an experienced crew from the regulars. That's the reason so many films look so much alike. You know, things like the Hammer Films with Christopher Lee. There are some good ones, but most of them are boring. And harmless. I think that's because they are all done by the same people. But if you have a choice of talent from many sources the final product looks different and fresh. It just may be more difficult to get the whole thing started.

**RM:** Well, ALIEN certainly seems to prove that point.

**GIGER:** Oh, yes! Ron Cobb, mostly did the Nostromo, and I was responsible for the planet's surface, the derelict and the aliens.

**RM:** Then let's start at the beginning. How did Ridley first approach you?

**GIGER:** Ridley first came to my studio in Zurich with David Giler and Gordon Carroll. They started by telling me a bit more about the story. That's when I suggested that it might be good to have different artists design the different aspects so that the Nostromo would have a completely different look than the derelict. I think it turned out much better that way. The Nostromo looked like it was designed by humans while the derelict looked totally alien. I wanted it to look like something planted—perhaps in the process of maturing—a mixture of the organic and the mechanical.



As the Swiss artist says, "the existence of the Space Jockey was dictated by the script." Still, Giger managed to create it with his own "Biomechanic" concept in mind.

**RM:** But how were the responsibilities broken down? Who decided who would do what?

**GIGER:** When we started Ridley said, 'I haven't seen any good monsters lately.' I mean, to do a monster movie nowadays is hard since there are so many bad monsters around. To design something effective without film experience is difficult, but maybe not as difficult as designing *with* one. Well, anyway, at first, it was decided that I would work on the Alien. And only on the Alien. That's because Ron Cobb was working on the project in the early, early days. So once I entered the job I stuck to the Alien until . . . I don't remember whether they asked me or not, but I painted my version of the derelict in the morning and showed it to Ridley in the afternoon. He said, 'That's it. We'll use it. Please do the entrance and the interior now.' So I wound up doing more than we expected.

**RM:** Anything else? Everything else?

**GIGER:** Yes. I made the first egg design and I also modeled it myself. I also did models of the planetscape, I built the space jockey and painted it and I did a complete model of the mature Alien. But it was cast by other people.

**RM:** Aw

**GIGER:** I only made it myself, you see, because there was no one else around. All the people who could do it were involved with other films. When Ridley first came to my home he said 'We have people who can build the Alien precisely from your drawings.' I thought that was wonderful. But then I found no one else around. So I had to do it myself. I enjoyed it, though. Because it was my own creation. If I had to sculpt someone else's work it would have been a lot harder.

**RM:** Actually there were points when you did have to work on other people's concepts, I'm told. How did that work out?

**GIGER:** Let's see now. The first concept of the Alien was done by Dan O'Bannon. He also sent me some sketches by Ron Cobb. But when Ridley became involved we worked very closely together. He had a very strong idea of how it should look. But whenever I thought it was wrong he was quick to compromise. Consequently the design changed for several reasons. First the story changed constantly.

The tireless Giger at work. Once the artist had painted the Space Jockey, he found himself building it as well! And his construction did not even stop once the cameras got rolling. Down to the very last possible minute, Giger worked relentlessly.

Secondly Ridley was very experienced in film and I was not. It was terrific working with him. Then, of course, there was Carlo Rambaldi, the KING KONG maker. He also had a lot of film experience. I was responsible for the shape and look of the Alien. He handled the inside. I handled the outside. And I um . . . forgot the question.

**RM:** Uh other people's concepts. Your work on them?

**GIGER:** There was the Space Jockey. His existence was dictated by the script. But it allowed me to integrate my biomechanic concept into it.

**RM:** Aha. That takes us back to the question about your previous work popping up in ALIEN.

**GIGER:** In my book there are some things that look like the Alien, granted. But we looked hard at my work to see what we could adapt realistically. It's boring to feel as if you're watching a man in a suit with a mask, so we experimented. We started with a tall man and attached two children onto his sides! That made a monster with *alot* of arms, but that looked more ridiculous than frightening. It was after that we decided to choose something from my book, Necronomicon.

**RM:** Once that was accepted, how did the actual transferral from page to reality go?

**GIGER:** It was a nightmare! Sometimes I couldn't even sleep because I wouldn't have the suit

ready in time. I mean, the Alien was the star of the film and if the star was no good the film would be lost. I was worried that I wouldn't be ready with the design by the deadline.

**RM:** Wow. I wasn't aware things got so panicky. Were you happy with what you finally came up with?

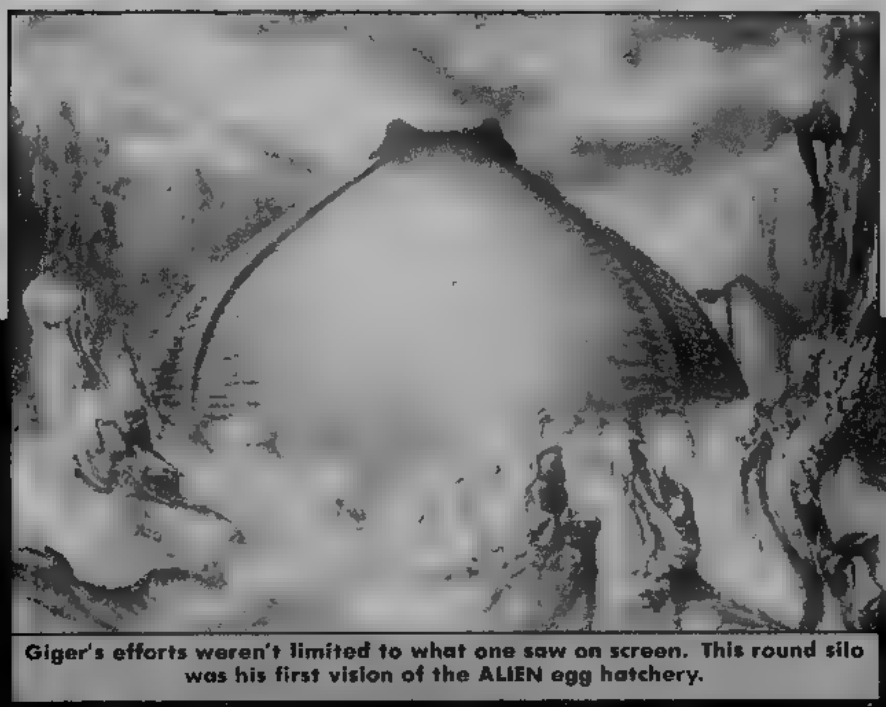
**GIGER:** For the most part. It was good enough for a film, though maybe not a great piece of sculpture

**RM:** What would you have changed if you had had the time?

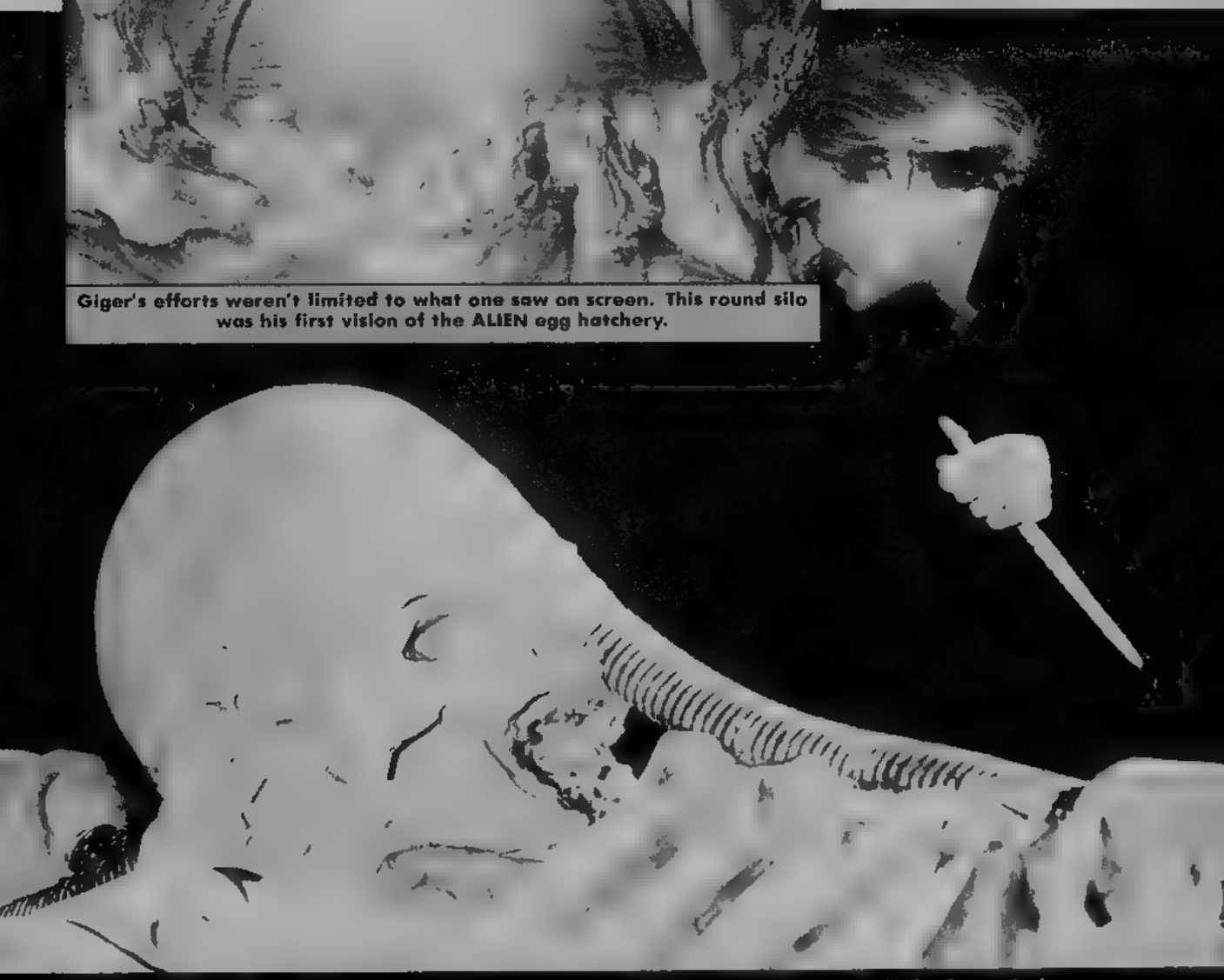
**GIGER:** Not a lot on the final Alien or the Space Jockey really. I had drawn these things before, only now I had to build them up. One part at a time. With adaptations by other technical people. If I had the time the only other thing I would have done was *everything*! I may have another crack at it, though, since the response to the movie was so strong. But the response has been so good because it had been filmed so well. Thankfully Ridley himself was always behind the camera. Even if I didn't think things looked as good as they might he could film it in a good way.

**RM:** It was quite a creature, all right. Besides the fact it was based on one of your previous paintings, was there method in the madness of its appearance?

**GIGER:** I prefer to have these long heads for my monsters. And since I worked as an industrial designer I feel every object needs to have a function. So if the monster has a long head there's space for a long tongue. And I also gave his tongue teeth. I thought it was very good as a filmic device.



**Giger's efforts weren't limited to what one saw on screen. This round silo was his first vision of the ALIEN egg hatchery.**



**Toiling like a master sculptor, Giger chips away at anything that isn't the Space Jockey.**

The Space Jockey in progress. H.R. Giger lavished personal attention on this script-inspired creature which he not only designed, but built.

**RM:** Were there other filmic devises which didn't reach the screen?

**GIGER:** Oh, yes. In the original script the eggs were found in a silo-like pyramid, with hieroglyphics on the walls. But we found that it was too close in concept to our own Egyptian culture and not unearthly enough. So we designed another silo. But then the budget wasn't big enough to include this structure so we combined the eggs and the derelict.

**RM:** How about the Alien itself?

**GIGER:** There are three different Aliens. There is the first one, which was originally conceived by Dan O'Bannon as an insect-like creature. But I always look for that function. This creature should be able to jump out. The tail could be used as a spring. And I like crab's fingers very much. The whole thing looked a little like a spider with a tail. The second Alien was born through the crab. It seems to be one giant head but it develops a tail. At first we put two little arms on it, but they looked freaky. And all these beasts are blind. I think it's very frightening to have blind beasts. At first they wanted eyes with lamps behind them. But I said no, no eyes. They said please, but it just didn't work.

**RM:** That just leaves the final step; the full size Alien back to the egg. Did you figure out how that would work?

**GIGER:** Not only did we figure it out but we filmed it! I asked for it to be filmed. Unfortunately it had to go with alot of other things. Originally, you see, the movie was three hours long and there was alot of things. But it was too long and too much. And this "cocoon" scene slowed the momentum of the climax, Ridley told me. It was much more effective, he thought, to take it out.

**RM:** Did you agree?

**GIGER:** I thought the final version of the film looks quite believable and I think Ridley Scott was great! He did such strong visuals! I thought everything was terrifically realistic. Everything was so believable. I hate these new looking space-craft, personally. You feel like they've just been built specifically for the movie you are seeing. They jut don't look real.

**RM:** Your work and the film itself could never be accused of that. There are stories of people being profoundly affected by your paintings.

**GIGER:** Yes, that seems to be true. I think this is because my work comes from inside me. When I used to be depressed I would work it out on my paintings. That's where it all started.

**RM:** It's obvious you really enjoy filmmaking.

**GIGER:** Yes, yes yes! I think it's a combination of all arts together: sound, movement, all the mediums put together. It's fine to do paintings, but in a film you can make them live!

**RM:** It sounds as if you might want to give up painting completely for film. Is that so?

**GIGER:** You know what I'm afraid of? I'm afraid of people saying, 'Aw, he's just a film designer.' Suddenly you're not taken seriously anymore as an artist. So I have to be careful. It's a good thing to work in films, but it can turn against you.

**RM:** Will you work in film again?

**GIGER:** Maybe. Maybe. I'll tell you, it was very hard at times and I got very nervous. I couldn't sleep and it cost me a lot of energy. Also when I work on a film I must deal with other people. I have to think of it as a team effort and I can't work the way I usually do. But . . . it could be worse. I was happy to work with Ridley Scott. I think he is a genius.

**RM:** So what do you want to do now?

**GIGER:** I'd like to get back to my paintings, actually. I've had ALIEN up to here. For two years it's been ALIEN, ALIEN, ALIEN. Never stopped. But I'm very happy the film is successful. We all worked very hard on the thing and so we are all glad it has worked as well as it did.

**RM:** How do you think the ALIEN experience has effected you?

**GIGER:** At the moment I feel very good. My bad dreams don't occur much anymore. I only have nightmares now when I'm under pressure. Or maybe it's something else. Maybe it's the Alien. . . .

# ALIEN TRIVIA

The mechanical Ash is betrayed by his violent programming. Rather than suffer opposition he attempts to kill Ripley.

**If you're an ALIEN fanatic—and who isn't?—you will want to know every scrap of information you can about your favorite space gothic. No sooner said than done: here is a selection of demonic data to digest:**

*The person who was nearly responsible for getting ALIEN on the screen was a man named Mark Haggard. It was Mark who took the script by Dan O'Bannon and Ron Shusett to Brandywine Productions. Then Brandywine bought it, Haggard received a "finder's fee" for his efforts.

*The principals of Brandywine—Walter Hill, David Giler, and Gordon Carroll had read over 300 scripts before receiving ALIEN. ALIEN was the first and only one which they all agreed would make a superb film.

*It was artist Ron Cobb, and not any of the writers, who came up with the idea of making the blood of the Face Hugger so acidic that it could eat through almost anything.

*H.R. Giger one of the ALIEN production artists, always wears a black leather jacket when he's working. In fact, according to Giger's friends, the artist NEVER takes the jacket off!

*Screenwriter Dan O'Bannon actually co-starred in the first movie he wrote, the sci-fi drama DARK STAR.

*Writer Archie Goodwin, who penned the best-selling ALIEN: THE ILLUSTRATED STORY, was once the editor of CREEPY Magazine, a horror and sci-fi comic publication brought to you by the same Warren Publishing Company which brings you this ALIEN Magazine. Walter Simonson, who illustrated the ALIEN book, has also appeared in Warren's comic pages.

*Ian Holm, who plays Ash, has an unusual quality for an actor. Although he says he comes alive in his work, the rest of the time, he claims, "I tend to disappear easily into crowds, which I like."

*Want to know what the star of ALIEN thinks of his character? In Tom Skerritt's own words, "Dallas is a man who knows what he has to do and does it, despite incredible obstacles."

*Director Ridley Scott was an unlikely selection to direct ALIEN. "I never was an enthusiast of science fiction or horror as a kid," he claims. One would never guess it, considering the deft fantastic touches he brought to ALIEN.

*Scott has one other very unusual quality, this one regarding

Ridley Scott gets into the act of preparing the Face Hugger across John Hurt's visage.

his work habits. He actually reads every script submitted to him for his consideration—this, when it is common industry practice to employ readers, people who scan the material and reject what they feel the director or performer will not like.

*An interesting thing about Scott's reading of the ALIEN script: whereas it usually takes him days to wade through a submission, his reading of ALIEN flew by in forty minutes!

*John Carpenter, who cowrote DARK STAR with Dan O'Bannon, went on to direct the recent cult scare classic HALLOWEEN. Seems as though DARK STAR was good luck for most everyone involved!

*Little repair robots called "Mice," which serviced the Nostromo, were dropped from the film because Twentieth Century-Fox considered them too much like hardware out of STAR WARS. And if there was something the studio didn't want, it was to dilute the technological space market.

*Remote control tools in the infirmary, which were to have been used by Ash and Dallas in dealing with the Face Hugger attached to Kane, were discarded for the same reason as the Mice. The hands-on approach not only eliminated more machinery, but allowed the action to move at a brisker pace.

*At first, Veronica Cartwright had no interest in doing another horror-sf film, especially after having just completed INVASION OF THE BODY SNATCHERS. What finally persuaded her? The presence of Tom Skerritt and Yaphet Kotto, two actors whose work she greatly admires.

*Dallas is quite an old hand at the space travel game. According to actor Skerritt, the captain has been in space "for over a decade" when the action of the film takes place.

*Yaphet Kotto was so utterly convinced that the sets and special effects in ALIEN were "real," that he would end each day's filming more frightened than if he had been experiencing the horrors of actual combat!

*The eight month shooting schedule of ALIEN consisted of four months of live action work, followed by four months of miniature and special effects photography.

*Talk about nail biting! One reason the acting in ALIEN is so good is that the filmmakers frequently did not tell the actors from where the ALIEN would be leaping at them. Thus, when you hear a scream from the screen, chances are it's real!

*Giger first conceived of the Chest Burster as a bloody turkey. However, this design was discarded early in the production for looking too much like—a bloody turkey. To paraphrase Giger, it was gory without being horrifying.

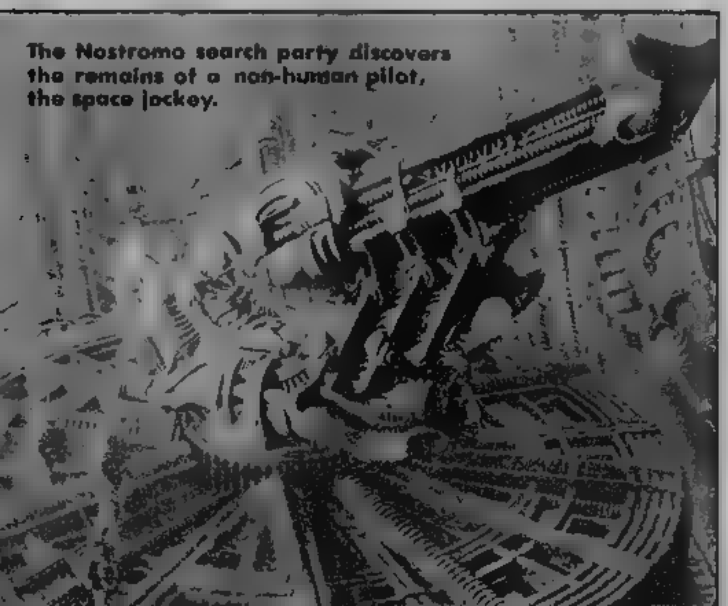
*A great deal of the hardware seen in the "auto-doc" of the Nostromo is actual medical equipment. Likewise, much of the Nostromo bridge was built from pieces of equipment taken from various aircraft.

*All of the video equipment seen in ALIEN actually worked: not one of those images was superimposed using special effects.

TURN PAGE FOR STARTLING SPACE SAGA . . .

Dallas blindly lowers Kane down into the ALIEN's very den.

Kane (JOHN HURT) explores a vast underground chamber in the derelict ship.



The Nostromo search party discovers the remains of a non-human pilot, the space jockey.

A deserted, bone-like spacecraft of staggering

A trio of thick-lipped "organic" openings in the side of the U-shaped derelict.

Within, a chamber whose walls are reminiscent of a human ribcage, whose air is permeated by a thin, blue mist; in its center a great disk, a cannon-like device . . . and the fossilized remains of a giant, long-dead pilot, the "space jockey." The being's radio is still functioning, still transmitting a final, frightening message to the universe:

STAY AWAY!

The space jockey. Who is he? Or is it a she? Or an It, a biomechanical part of the craft in which it was traveling?

Where did it come from? And why? To conquer, colonize, or simply to visit?

Why are there hundreds of Alien eggs in the hold of its spaceship?

In the original draft of the ALIEN plot, the jockey was not from space but from the very same world as the Alien, one of the small planet's three civilizations. And the vehicle was not a spaceship but a landcraft, moving from one sector of the planetoid to another.

Then the concept changed. The jockey came from outer space. Its mission? Unknown. Its fate? Killed by the Chest Burster. Its legacy? A faint etching of a triangle on its instrument panel, a silent alarm to anyone who might happen along. A warning not to go near the huge pyramid which stands on the horizon. For inside the pyramid is death, in the form of thousands of unborn Aliens.

But budget cuts forced a simplification of that second storyline, eliminating the pyramid, along with its hieroglyphics showing the Alien's reproductive cycle and an altar housing the lethal eggs. So a third plot was conceived, one in which Lambert, Dallas, and Kane follow the the spacecraft radio's insistent signal and find the jockey in the seat behind the cannon.

There is no hint as to what happened before the jockey was slain by an Alien. The derelict does not appear to have crashlanded, nor could it have been a scientific expedition since there isn't the abundance of equipment such an operation would have required. However, using the facts at our disposal, and some reasonable speculation, we can construct a likely scenario.

Thousands of years ago, the jockey's race had hoped to settle on the Alien's barren world. Like most advanced civilizations, they had long ago outgrown their native world. A large, fit breed, they planned to use their sophisticated science to do what they had done on countless other planets: alter its environment to make it habitable.

First, the colonists made certain that they would not be destroying any native life-forms with their atospheric manipulation; unfortunately, since the Alien eggs were dormant, the sensors of the benign giants indicated no signs of life.

A ship landed, its crew hopeful that the job could be swiftly accomplished. They began their work and, after screaming into their radios, were never heard from again. A second team suffered a similar fate, so the third landing was made by the jockey, at the controls of an armed vessel.

With one finger on the trigger of the cannon, the pilot warrior looked for the creatures which were presumed to have slain the previous parties. There was nothing to be seen. No remains of the jockey's fellow being, or their attackers. Stepping onto the planet's

The entrance-way to the ultimate death.

rocky surface, the jockey did some exploring and, like those before him, discovered the Alien eggs. Thinking them to be harmless in their unhatched state, and possibly damaged by the environmental changes begun by his predecessors, the newcomer loaded them into the ship's hold, to bring them home for protection and study. The parents of these creatures must have perished protecting their unborn children against what they thought was an "invasion." Surely they could not be blamed for that!

Suddenly, about to leave the hold, the jockey was assaulted by a Face Hugger and, unable to see, stumbled to the bridge of the ship, to surroundings which were familiar and could be navigated by touch alone.

When the Face Hugger's task had been completed, the Alien seed implanted in a host, the chitinous carrier died and fell away. The unsuspecting victim recovered quickly and broadcast the story home. Then, the jockey felt the first painful movements of the throbbing Chest Burster. Moments before the Alien sprung from within its torso, the giant being programed the ship to beam a warning, twice each minute, to any ship which might approach the planetoid:

STAY AWAY!

Perhaps, sometime in the distant future, extraterrestrial beings will find the deserted Nostromo, floating through space, and try to piece together a story such as we have. One thing is certain: no matter how fantastic the narrative, the truth will probably be far stranger!

Brett discovers yet another clue to the Alien's maturation process: the second skin of the Chest Burster.

# HARRY DEAN STANTON INTERVIEWED

Quiet.
Calm.
Intense.
Concerned.
Experienced.

Each word is a valid description of Harry Dean Stanton.

Many who have seen his seemingly effortless performance as "Brett" in ALIEN might be surprised to learn the breadth of his career and the depth of his abilities.

Twenty years an actor, he possesses a wealth of knowledge and technique which makes each of his performances seem like the first.

ALIEN may be the death-knell for Stanton's anonymity with audiences. Given its huge success and the fact that the actor has made three notable films since—WISE BLOOD, DEATHWATCH, and THE BLACK MARBLE—the change seems sure to come.

It is our great privilege to present this exclusive interview with Harry Dean Stanton as he discusses his love of his craft, his hate of "formula" science-fiction, and his passion for reality.

Harry Dean Stanton plays Brett with an ability honed by twenty years of experience.

**RM:** What first attracted you to the ALIEN script?

**STANTON:** I don't know what's printable about that. I wasn't attracted to it at all. It was Ridley's enthusiasm, actually, and his desire for me to be in the film that did it. On my initial meeting with him, I told him I didn't like science-fiction. He said he didn't either. But he liked this one. I asked if it was an expensive picture. That is, did he have enough money to do it. He told me later that that was why he hired me.

**RM:** Well, that certainly throws out all my sci-fi questions. Except this; why don't you like sf?

**STANTON:** I like real things. I think reality is beautifully done. Authenticity. You so rarely see it. All we get is myths and morality plays.

**RM:** When you saw the script for ALIEN did you see an opportunity to put reality into it?

**STANTON:** No, it looked pretty bleak. Of course there wasn't that much there, acting wise. I had to improvise what I did. About all I had to say in the script was "right." That's all there was to the part. That's all I had to work with. "Right." That was it.

**RM:** You managed to make a joke of that characteristic in the film, though.

**STANTON:** Right.

**RM:** Speaking of your casting problems, does it bother you at all to be still thought of as an "unknown" after all these years?

**STANTON:** In a way, I've gotten star billing in STRAIGHT TIME and ALIEN and in WISE BLOOD, directed by John Huston. I've been getting good credit. Not necessarily first position, but it's star billing. You know, I've tended to lay back, anyway. Instinctively I've never been a publicity hound.

**RM:** Even so, your ability to act in harmony with every film you're in deserves attention. Is that naturalness something you work at, or does it indeed come naturally?

**STANTON:** That's been a very very vital thing in my career really. You know we're all taught how to walk with a limp and do different voices. Peter Sellers is great at doing that. Olivier, and of course Marlon (Brando) is good at that kind of thing—attacking an external character and making it work. But somewehre along the way . . . I did a picture with Jack Nicholson called RIDING THE WHIRLWIND. Are you familiar with that?

**RM:** No, actually.

**STANTON:** Well, Jack and I have known each other for years, before either of us became prominent. He wrote the script, starred, and produced it. He wrote one of the principal roles for me—Blind Riley, a stage robber. And he told me he didn't want me to act in it. He said just be yourself and let the wardrobe do it. And that's what I've been trying to do ever since. I figure if I can get to the point where I'm totally playing myself, then I can gradually ease into a totally real character. I'm playing whole different kinds of parts, but I found out in rehearsal that unless I play myself I couldn't get the truth of the material. Or say the lines. Unless I believe what I'm doing, I don't do it. Of course with the writers around you always get into a hassle over that. Point being, and I'm not sure that this isn't a false justification, that if you have any sensitivity at all, you can do it. If you approach it as playing yourself,

Brett displays just part of the Nostromo's armory to Captain Dallas and Navigator Lambert.

then let the wardrobe, dialogue, situation and the way the character is written influence you, you'll find yourself being different. I find myself changed. I'm certainly not like many of the roles I've played. But there's a part of me in every one.

**RM:** It's interesting to see how the Brett character developed. It sounds as if he was only created as comedy relief at first.

**STANTON:** Yeah, it seemed to be, but it was a really lame attempt. Oh, I don't give a damn, you can tell them there was no part there, except a guy who said "right" all the time. You can quote me on that. So I just proceeded to get in there and punching.

**RM:** There were some other technical difficulties that probably got in the way of good performances. On most sci-fi films, the special effects are so involved, it takes the edge off the acting. Did you find that true of ALIEN?

**STANTON:** Logistically, every film I've been in since STRAIGHT TIME, it seems like, the script has never been fucking clear! Even from point to point. Just movies in general. They're never totally tight. There are always things that are overlooked. This is dangerous territory . . . I can get in a lot of trouble over this . . . but I don't give a damn.

**RM:** On the other side of the coin, ALIEN had seven strong acting talents. Did it take time for all of you to get used to each other?

**STANTON:** I'll tell you, every film I do I try to use the other actor. I try to get to know them as soon as I can and I try to react to them as close as possible to what my reactions would be off camera. I just try for a believability and a total reality before the camera. As much as I can bring.

**RM:** Did your fellow ALIEN actors go along with that?

**STANTON:** They did with me. Everybody influenced each other.

**RM:** Your relationship with Yaphet Kotto really worked on screen . . .

**STANTON:** Yeah! Yaphet and I got to know each other, we talked a lot, and I tried to use that as much as possible. If we didn't like each other, it would have come out in the performance.

**RM:** The depth of character each of you managed to display was great considering the horror/monster science-fiction genre. How were you able to get so much humanity out of the script?

**STANTON:** Ridley had a lot to do with that. When we arrived in England he had a character background ready for us starting back when the characters were kids. He had one for everybody who came into the film. He had it all written out himself! That I appreciated totally. It influenced us a lot, I'm sure. And there was my approach, too. The audience does most of the acting, really. The less you do, the more the audience does. I've said it before, and I maintain that most of the film's success is attributable to Ridley. From beginning to end. I just think he's a consummate filmmaker.

**RM:** What was it like to work with him?

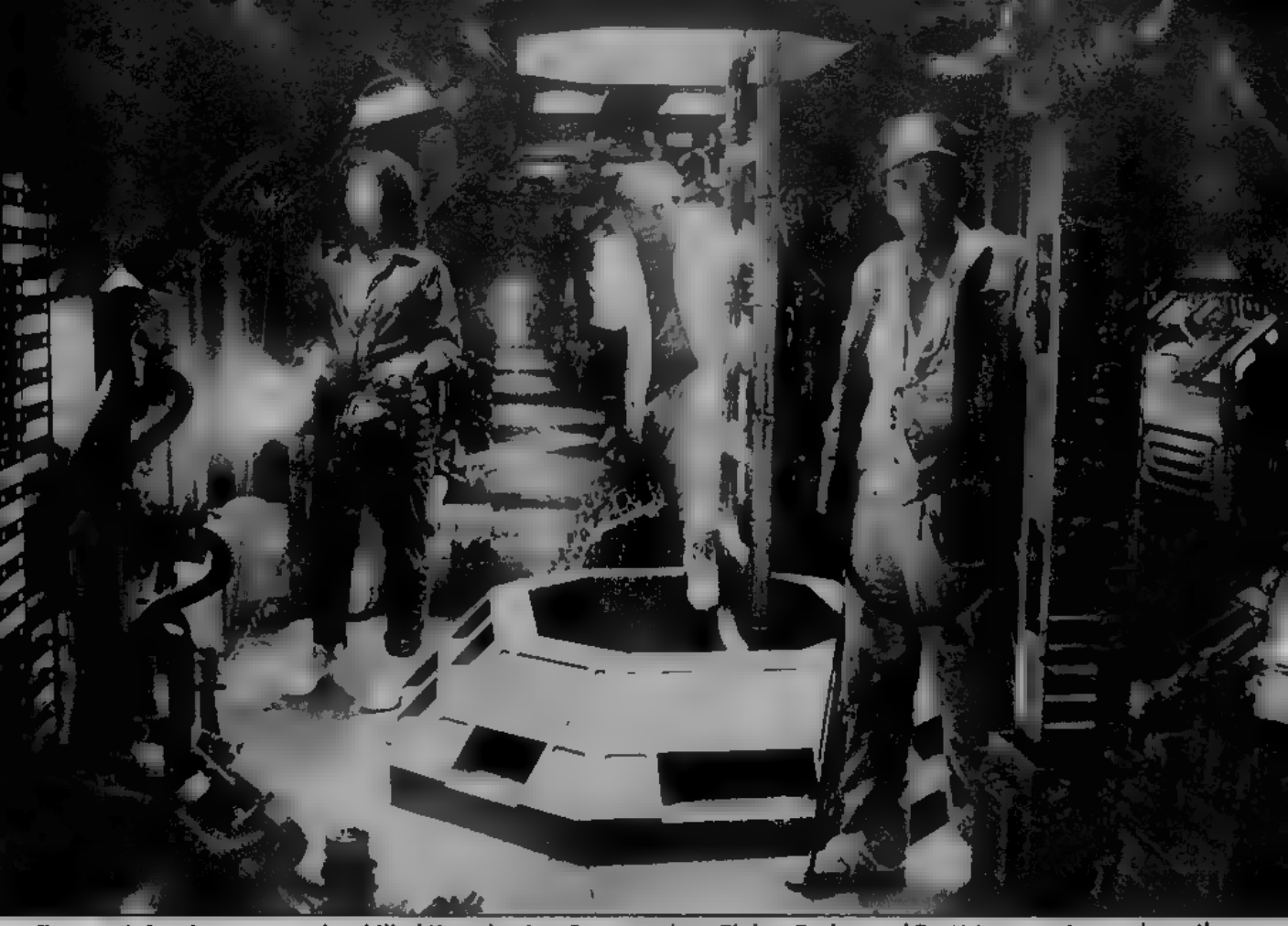
**STANTON:** I think the fact that he operates the camera gives whatever film he does another dimension. It's a personal, indefinable kind of dimension. I saw it in THE DUELLISTS. And while he's on the camera he's concerned about the actors. And I like his use of close-ups. I've long since gone past any sort of ego trip, it's just that I like to look at people's faces, not mine, any actor's. I think that gives the film a real sense of people, too.

**RM:** Now, this list of Brett's character . . . the "Brett Papers." Did you learn those verbatim or what?

**STANTON:** I just thought about them a little bit and got a general sense of the kind of a guy Ridley visualized. I didn't dwell on it a lot. But then I didn't need to. They were specific things, like where he came from, what his father did, what his mother did, how many missions he had flown, and details like that. I can't remember specifically how many there were. But there were specific facts about his past, his background, and his family. Just to give him some sort of sense as a human being, and not just some sketchy part. Ridley did all that. And he actively talked with everybody. He did a tremendous amount of work that actors usually do.

**RM:** Some of the more obvious Brett characteristics was his heavy smoking and his Hawaiian shirts. This combination of the futuristic and the mundane was interesting.

**STANTON:** And it was deliberate. Ridley wanted that. He wanted the ordinary human values and the human element to come through.



**The search for the monster that killed Kane begins. Crewmembers Ripley, Parker and Brett team up to run down the little beast.**

He wanted the audience to identify with the experience. That things don't change that much on the human level. He wanted to maintain the human consistency that he felt would always be there.

**RM:** Did he get into what Earth was like at the time of ALIEN much?

**STANTON:** Not really. He wanted to make it look like flying in space was like taking an airplane flight. Make it old-hat, more or less, make it as natural and commonplace as possible.

**RM:** One of the studio's contentions is that much of the on-screen equipment was operational. Did you have to bone up on futuristic engines and such?

**STANTON:** We had specific buttons to press, just so it didn't look like we were arbitrarily pressing buttons. But for the most part, they were mockups and things like that. Of course, if we were supposed to talk to the bridge, we'd have to use the same button all the time.

**RM:** On to more pressing matters: your "big" scene, if you'll excuse the expression, is when you "get it."

**STANTON:** Yeah, looking for the cat.

**RM:** How the heck did you justify to yourself Brett's actions in that sequence?

**STANTON:** Well, we just figured that the crew was more familiar, on a mundane level, with alien creatures. We figured that they had been heard of and talked about. It wouldn't have been all that new to us. From my point of view, anyway, aliens had been discussed within the universe in which we worked. Probably a lot of weird things had already been found, so it wasn't that big of a deal. Of course it's strange, but I think the crew viewed aliens like we view the yeti or the Loch Ness monster or something like that. And UFOs, as an example. Look at the attitude we take toward that.

**RM:** Still and all, the little thing did come out of a crew member's stomach. Did you, as an individual actor, justify his wandering off alone?

**STANTON:** I think we took a bit of artistic license there. Because it bothered me, yeah. But, by the same token, I think they just reverted back to an old, sure-fire dramatic device. To make the movie entertaining, it was a smart thing to do. At the time I didn't totally agree, I didn't believe I would do it. I should have walked off with, at least, a weapon or a flame thrower or something! But I justified it by saying to myself that this was ground we had already covered.

**RM:** Both you and Ridley handled that scene real well The moment you look up at the falling water gets audiences every time.

**STANTON:** That was my idea, by the way. Ridley had the water coming down and that's why I love working with Ridley I love Ridley.

**RM:** Well, you died very well. Do you have to prepare yourself more

than usual for death scenes?

**STANTON:** I thought the only good death scene I did was in STRAIGHT TIME. That was Dustin's idea to die like I did there. I totally loved it because I didn't do anything. I just relaxed and laid back. Everybody gets too many cliched ideas about how to die. Situations like that happen so quick you don't have time to do any acting! There's no time for dramatic speeches or a grand gesture. I just play it from moment to moment.

**RM:** Speaking of that, there's a story that they pulled the Chest Burster scene on the cast as a "surprise." Is that true?

**STANTON:** We knew from the script that a thing came out of his chest, but we'd never seen it. We hadn't seen what they had done. We didn't know what it was really going to look like. And we didn't know that the blood was going to be flying all over.

**RM:** Do you think that blood-flying was fair to the actors?

**STANTON:** Yeah. That's no big thing, really. I welcomed it. As much spontaneous reaction as possible is fine. But still, we knew about it. Those kind of reactions are always hard and my approach to it is to do as little as possible Usually when things like that happen you don't even know it until five minutes later anyway. You just sort of respond like you've dropped something in the kitchen, you know? You're just getting out of the way and saying, "Jesus!" Your eyes don't necessarily get big and you don't stand there in total horror. It's more of a shock. I mean, I've seen people like that on the news! You see people getting shot by snipers, and unless you look real close you might not notice anything is going on, for all the reaction you get from passersby. Later on, when you see people hurt, that's another thing, but initially no one knows what's happening.

**RM:** There was another scene that involved your character that was cut out of the film. The "cocoon scene." Did you play your corpse in that?

**STANTON:** I think they filmed that, but I wasn't in it. It was just a mass of indefinable whatever in some kind of a web. And Tom (Skerritt) just had enough left in him to tell her to kill him. That was the extent of that. There were a lot of scenes among the actors that were cut out. Talking about finding the monster, how we're going to deal with it, they cut all that. I had some funny lines when I went looking for the cat. Which was, in a way, more believable, because I was pissed off at them for having told me to find it in the first place. I started out with lines like "Kitty, kitty, kitty," and worked my way to "fucking cat," and stuff like that. But it was only right they cut the funny lines because they economized in the editing as much as possible and I think that's why it was a successful suspense film. They didn't want any laughs in there because the suspense was building. It would have detracted from what the film mainly seems to be about. To secure that element was the first and foremost thing which, again, justifies the fact that I would even go looking for the cat unarmed in the first place. It was a fantasy and we used some old tried and true devices.

**RM:** The major change from that classic format was Scott's success at raising the characters above the usual cliche morass. How were those personal scenes at the beginning arrived at?

**STANTON:** Well, Ridley let us improvise a lot and then he simply edited what he needed. That's another thing I loved about the film. Usually an actor's concerned when half of his stuff is cut out, but I take the point of view of a filmmaker. I've tried to do that progressively over the last ten years. I'm interested in film more now than I am in how I look. Any ego trip actors go on takes away from the purpose of making a film. I thought Ridley handled us all beautifully. He made us listen to tapes of the landing on the moon, so we'd get that realistic feeling of talking on the intercom. All the confusion, all the crackling static that makes an

**The Alien leaves the Nostromo Brett-less after a savage attack.**

Brett hanging loose before his encounter with the Alien leaves him hanging.

intercom realistic. I loved the dialogue in the film. Those little touches were great.

**RM:** And it was all these little touches that made the people real to the audience. I guess without it, they just might not have cared about the poor people dying on screen.

**STANTON:** Yeah, that's something we strove for. I mean, you see death every day on the news and you've seen thousands of deaths in cowboy and Indian and cops and robbers pictures and television. God knows how many people and nobody gives a shit. Nobody cares. To get sympathy, then to get killed is a pattern I fall into. But you try to make the audience feel something before you get it. That's the whole idea. But I want to do different things.

**RM:** On all counts, it was a beautifully made film.

**STANTON:** Yes. Whatever you thought of the material and the genre, I still think it's the ultimate monster film so far. I haven't seen any better. But, again, I've never been into monster films or science-fiction. And this is a combination of the two. But the monster was the star.

**RM:** Beyond working with Ridley, how do you think ALIEN will affect your career?

**STANTON:** It's helped. It's doubled my salary already.

**RM:** Great!

**STANTON:** But, by the same token, I didn't have any points in it.

**RM:** I guess that's the mark of big time success nowadays?

**STANTON:** I can't really complain. It's better than working at Lockheed.

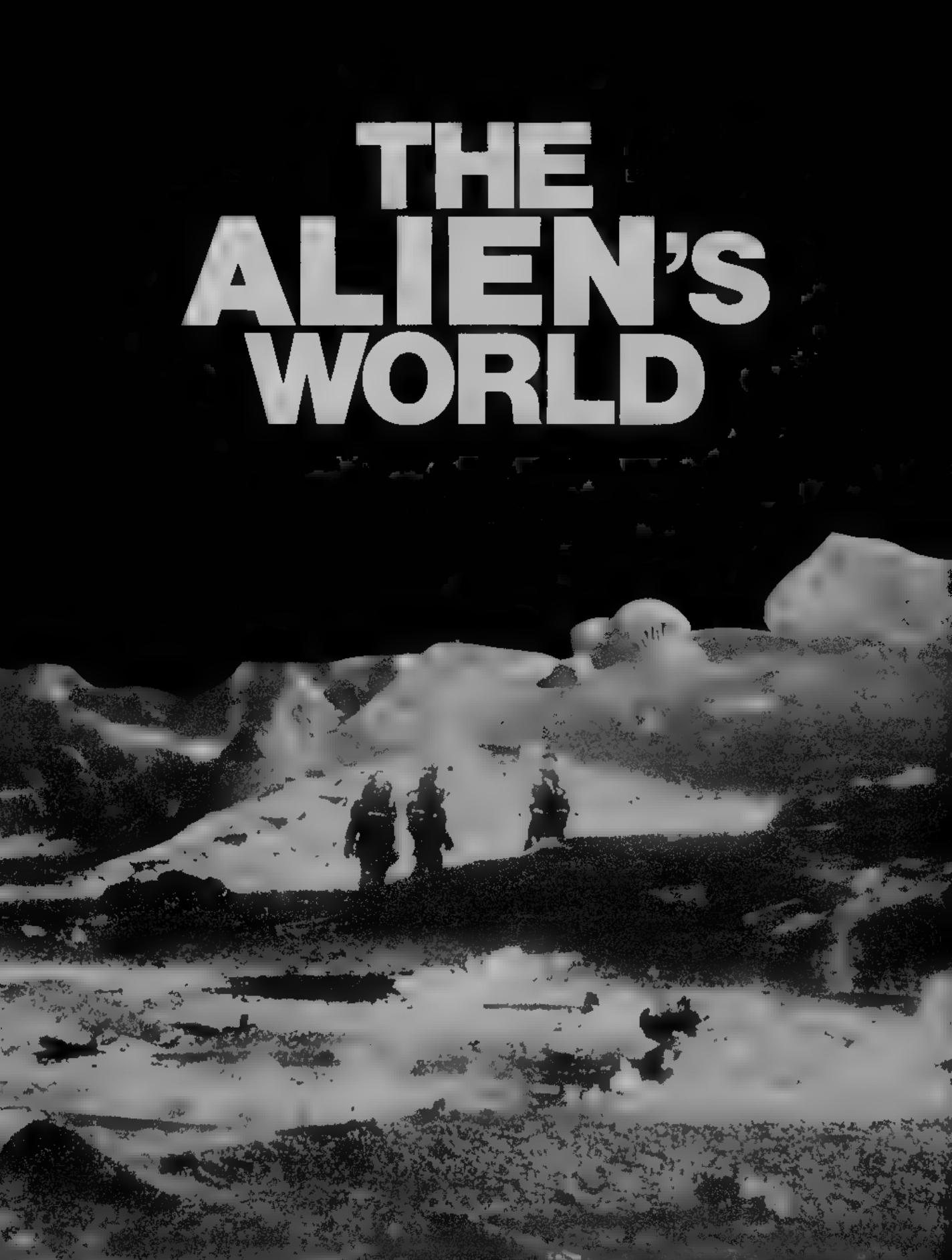
**RM:** Do you have a "master plan" for your career? Do you foresee becoming a "star?"

**STANTON:** I would dearly love it if I never got categorized. I hate any kind of categorization, but it's unavoidable, I guess. I like to play people, not the same kinds of parts, from any point of view. Not playing a guy who gets killed all the time, not a loser all the time, or anything. That bores any human being I think. Whether you're an actor or not, nobody likes to get characterized. It's boring.

**RM:** Given that you've participated in a science-fiction film that put people above paraphernalia, would you like to be in another genre film?

**STANTON:** I'm more interested in what a film says. What is it trying to say, you know? Because millions of people are seeing you and the film as a whole. Is it just pandering to the basic instincts? Or does it really affect people? Does it move people? What kind of impact does it have? Any film, I don't care what it is. If it really touches people or moves people or changes their thinking somehow. Or if they're seriously affected in a life-positive way. That's what I'm interested in. Consequently if I'm in a film like that I feel more passionately devoted and become enthusiastically involved. Sure, if it's a science fiction film that deals with the human consciousness or has a vision to it. I don't want to sound cerebral or pontifical or esoteric or preachy —because I loathe that—I just want to be in a truthful film. And if it's really honest, it usually has something to say. That's my point of view. It's a matter of intelligence.

# THE ALIEN'S WORLD



The ALIEN landscape was a cleverly constructed set designed by H.R. Giger and realized by Production Designer Michael Seymour.

The astronauts set out across the barren wasteland to find the source of the extraterrestrial S.O.S.

It is a cold, primordial world which drifts through the Middle Heavens in the vicinity of Zeta II Reticuli.

Its atmosphere stretches 40,000 feet above its forbidding surface, an atmosphere consisting of carbon dioxide, nitrogen, methane, and ammonia . . . gases capable of supporting many life forms, not all of which are friendly to humans!

Its diameter is 1,200 meters, roughly 4,000 feet, its period of rotation—the length of its day—is only two hours, and because it is made of extremely dense matter, it boasts a gravity of .86, slightly less than that of earth. If you weigh 150 pounds on our world, you would weigh only 129 pounds on this small, nameless planetoid. A sphere which harbors a terrible, incredible secret.

The home world of the Alien.

Investigating a signal of unknown origin, the crew of the Nostromo settles into an equatorial orbit and lands on the ominous globe whose lava-rock surface is described by Lambert as being, "like the bottom of an ocean." The planetoid is almost perpetually buffeted by storm, wind-whipped waves of sand and frozen gas crystals which reduce visibility to less than three meters. The storms sometimes subside at dawn, at which time the particles of sand which are settling from the night's fury combines with the red-yellow sun to bathe the planetoid in a perpetual golden haze.

The planetoid is pictured as just one of many small bodies circling the sun of this planetary system, a collection of tiny worlds akin to the asteroid belt located between Mars and Jupiter in our own solar family. It does not circle a larger world (such a body would have been referred to as a moon, not a planetoid), and it is probably a world which has existed since the birth of its solar system, rather than a piece of a world which exploded eons earlier. For one thing it is round, not irregular as a planetary fragment might be. For another, it has an atmosphere. This is revealing because the gaseous envelope of an exploded planet would have disbursed into space in the cataclysm which destroyed it.

The density of the planetoid—that is, the abundance of metals in its composition—tells us something else about the world, that it orbits relatively close to its sun. During the birth of a solar system, the particles and gases which condense to become the planets circle the sun like a huge plate. Only elements such as the metals are heavy enough to linger near the sun; the lighter elements, such as hydrogen and helium, drift outward to the nether regions of the solar system. Since the Alien's world is composed of metals, it is made up of matter which orbited close to the sun, particles which collided over the millennia and, mote by mote, in a process known as accretion, built up the Alien's planet. This inner orbit is one the planetoid retains through the era in which the film is set.

The thermal battering the planetoid receives from its nearby sun is doubtless responsible for the profusion of windstorms, as well as the absence of the lighter gases in its atmosphere. Although not explicit in the film, this small globe is also subject to quake and volcanic activity. This is revealed by the presence of large, squarish rocks. These boulders had to have been thrust from within the planet during the recent past, or else the wind would long ago have worn them to mounds of sand.

Not every world can be like our earth, with pleasant temperatures and millions of varieties of life. Only the most durable of life forms could hope to survive in such a place as the planetoid. Life forms whose leathery skin can withstand the battering sands and wind. Whose diet will accommodate most any foodstuffs which are available. Whose tolerance for heat and cold is extraordinary.

A creature like . . . the Alien!

Ripley finishes the edited sequence by frying the generating monster with her flamethrower.

# ALIEN SECRETS

**A motion picture is filled with magic.**

**It is also filled with intrigue, confusion, frustration, omission, and impatience.**

**ALIEN, like many of its cinematic counterparts, was no exception. Within its making are many untold stories of what was, and what might have been. But unlike many other movies, the stories that filter from backstage on ALIEN are incredible!**

Shocking! Monumental!

**Most of these stories tell of changes which would have altered the form of the finished film completely. They tell of fascinating techniques created on the spur of the moment which did much to heighten the film's frightening effect.**

**Here, then, are . . . the secrets of ALIEN.**

**FACT:** The original Dan O'Bannon script called for three distinctly different alien forms to be found on the planetoid of the derelict. And, as initially conceived, the ALIEN was to be a sexually driven creature. A monster only by the fact that its biological purpose for existence is to procreate. Its only fault is ignorance of the frailties of the human form.

**FACT:** In the reworked O'Bannon script by Walter Hill and David Giler, the female characters were integrated so deeply that a romantic subplot was introduced between Dallas and Ripley. A subplot that was set to culminate in a love scene inside an observation blister. A love scene which would be interrupted by the floating corpse of the chest-bursted Kane!

**FACT:** Ridley Scott's love of Joseph Conrad's literary works dictated a change in titles. Originally, the space tug was named "The Leviathan" while its escape ship's moniker was "The Snark." In an obvious homage to one of his primary influences, Scott had the ships renamed "Nostromo" from a Conrad novel of the same title, and "Narcissus" from another Conrad work.



TEXT CONTINUED OVERLEAF

The ultimate ALIEN secret! The huddled corpse of Brett peeks out from the top of the maturing cocoon. This was a chilling scene cut out of a film already too full with frights.

**FACT:** Given that 20th Century-Fox imposed such a tight deadline on filming, the technical crew had precious little time to prepare for filming. Indeed, Bill Welch, the Construction Manager, pleaded for the picture to be delayed for two weeks while his crew tried to meet the schedule. But the date had been set and shooting began on time . . . even though the sets were not finished! While Scott shot one angle, often the crew would be feverishly working to finish the other.

**FACT:** Ridley Scott is a master filmmaker who can only feel fully secure directing from behind a camera. Throughout the filming of ALIEN, two cameras were always in use. One was handled by Scott himself, and the other by the Director of Photography Derek Vanlint. There were constant problems keeping the two cameras out of each other's way. The only time complicated sightlines did not have to be doubly worked out was when a hand-held shot was required. At that point, Scott was the *only* cameraperson, since he was an expert at running *backwards*!

**FACT:** Lighting problems assailed the crew throughout the shooting schedule. These problems were aggravated by the wide range of lighting fixtures used and the claustrophobic atmosphere of the sets. Besides the tube lighting, the brutes and the tungsten spotlights, the set was filled with neon and 747 aircraft lights! Then, to supplement scenes that grew too dark, Mike Seymour replaced some ceiling sections of the set with plastic so overhead light could be used out of camera range. When the worst happened and no extra lights could realistically be brought in, Vanlint asked the actors to hold their portable flame-throwers close to their faces. Things got hot on the ALIEN set in more ways than one!

**FACT:** Every frame of ALIEN was shot indoors, on interior sets. This fact is all the more incredible when one considers the scenes set on the wind-swept, stormy surface of the Alien planet. It seems that the three exploring astronauts are walking much further than a studio set could stretch. To facilitate that illusion, *children* were hired to stand-in for Tom Skerritt, Veronica Cartwright, and John Hurt, and spacesuits were *scaled down* to fit them. The impression onscreen is that the full-size actors are going through their paces!

**FACT:** The space jockey, that beautifully detailed fossil sitting in its decaying ship, had to be seen from several different directions during the course of the action. Building such a large creature was expensive enough, so building an entire enclosure representing the chamber of the derelict was definitely prohibitive. The answer came from more of Michael Seymour's clever designs. Only one small section of the wall was built, but the space jockey itself was constructed upon a turntable—a huge lazy susan. So instead of the actors moving about the set, the space jockey moved about them!

**FACT:** The Alien itself was not entirely the work of H.R. Giger. Though the visual "look" is his—Ridley Scott got his inspiration for the final form of the monster from Giger's paintings—its evolution was a

**The children who led them. Here are the two young actors who stood in for Tom Skerritt and John Hurt during some long walking scenes on the ALIEN planet.**

matter of committee. First it was agreed that the Alien should mature three times. Next, the Face Hugger was reduced from a big bird-like beast with claws to the crab-like creation seen in the film. Then, after the Chest Burster sheds its skin, the final monstrosity is so unlike anything seen before, the only nickname the crew could think of attaching to it was the *Little Rascal*.

**FACT:** The scene in the hold of the derelict ship called for more than its share of devilish special effects work. The moment when the Face Hugger first comes leaping from its egg onto Kane's helmet will long be remembered by audiences, but the actual filming of the scene will long be remembered by actor John Hurt . . . for entirely different reasons. While the on-screen demon seemed to be a combination of an octopus, slug, and crab, what was actually hurled at Hurt was a model whose underbelly was made of three pounds of liver and a sheep's stomach!

**FACT:** Another unforgettable scene is when the Chest Burster comes ripping from Kane's chest. And if some critics felt that the sequence was too strong for audiences, how'd they think the cast and crew felt? For them, even though they had been prepared, it was *actually happening*. Derek Vanlint, the Cinematographer, remembers that filming the entire scene was no great problem, but it was a different story when he saw his own film in the screening room. "The first time we shot it, we showed some pretty hairy things," he remembers. "It was the only time I ever had to walk out of rushes. I went out and was rather ill . . . and I was ribbed quite a bit about that for the rest of the picture!"

**FACT:** There was much more to the Alien than met the eye. Since Ridley Scott used a painting by Giger as the basis for the adult Alien, he had to work backward to create the first two phases. During this process, the director came to understand the organism completely. "The nasty one," he says, "the thing that sprung out of the egg—the 'perambulatory penis' as we used to call it—is the father. All it does is plant the seed. And the next generation takes on characteristics of whatever form it landed on." This means that the ALIEN may not always be a biped! It could conceivably be a combination of the original Face Hugger and whatever host it uses!

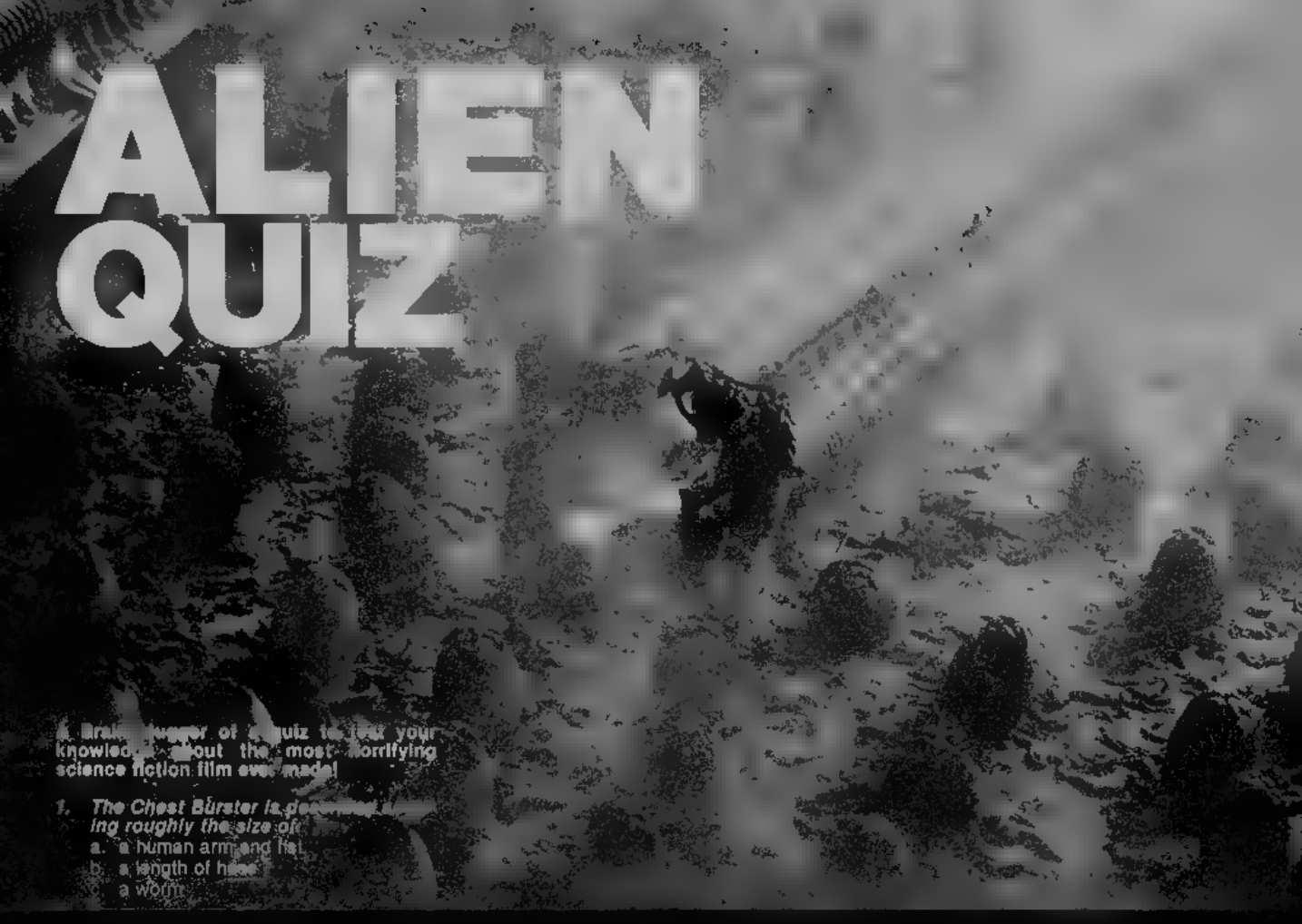
**FACT:** Every phase of the Alien's growth is shown on screen except for the final stage. Once the monster is fully developed, the film does not elaborate on how the initital egg was created. However, while it was not shown in movie houses, such an explanatory scene *was filmed*! It showed Ripley, running from the corpses of Lampert and Parker, coming upon a pair of huddled masses on C level. Upon closer examination, these two things turn out to be the bodies of Dallas and Brett! Each is bound tightly to the walls by a gooey, metallic cocoon. And each is being used as food for the beginnings of a new race of Aliens. Brett is too far gone, but Dallas manages to open his eyes and plead for execution. Ripley, horrified but determined, grants the Captain's last painful wish. The scene was suitably powerful, but the director felt that it slowed the momentum of the fast-moving finale. So the decision was made to excise it from the finished film. (It was too late, however, to keep the scene from appearing in the paperback novelization of the story.

**The final fate of Captain Dallas. Again, in an edited scene, the still-living body begins a terrible transformation.**

**FACT:** The film's climax, the scenes where Ripley races the Nostromo's automatic destruction orders, were extremely trying to film. In order to heighten the effect, Derek Vanlint pulled out all the lighting stops. Most of the lights used in that scene were "spinner lights," which are remarkably similar to panic lights or police siren lights. Added to that were what is called "scissor arcs": incredibly bright lights made up of two carbons which are moved back and forth manually. "They produce just a series of flashes," Vanlint says, "but they make a hell of a noise. I noticed that Ridley even used the sound of the scissors for one of the explosions!"

**FACT:** When the nearly completed ALIEN was first shown to executives, artists, visitors and guests, the reaction was anything but professional. According to an eye-witness one person choked on his drink while watching, another knocked over a tray when he leaped up in surprise, and many other filmmakers were seen covering their eyes in panic. The premiere showing to the public was little different. The screams, shouts, and jumps came at regular, perfectly timed intervals. Ridley Scott and company had accomplished what they intended to do: scare the world out of its wits.

# ALIEN QUIZ



A brain-teaser of a quiz to test your knowledge about the most horrifying science fiction film ever made!

1. The Chest Burster is described as being roughly the size of:
   a. a human arm and fist
   b. a length of hose
   c. a worm

2. What was the film crew's "affectionate" term for the Alien in its final stage of growth:
   a. Ugly
   b. Little Rascal
   c. Papa Alien

3. The Nostromo was approximately:
   a. 200 feet long
   b. 500 feet long
   c. 800 feet long

4. What do the initials "H.R." in H.R. Giger stand for?

5. What does Giger describe as "organic footballs":
   a. the Alien eggs
   b. the eyes of the space jockey
   c. the design on the walls of the derelict

6. True or False: Actual organs from slaughtered animals were packed into the exploding torso for the Chest Burster scene.

7. What color is the fluid which pours from the mouth of the decapitated Ash:
   a. green
   b. red
   c. white

8. Which character smokes cigarettes:
   a. Dallas
   b. Lambert
   c. Brett

9. Which one of these artists did NOT work on ALIEN's preproduction designs:
   a. Jean Giraud
   b. Ron Cobb
   c. Walter Simonson
   d. Chris Foss

10. What is the name of the Nostromo's computer?
    a. Father
    b. Brother
    c. Mother
    d. Sister

11. Who is the first crewmember to rise from hypersleep:
    a. Kane
    b. Dallas
    c. Parker

12. Match the character with her or his title:

| | |
|---|---|
| 1. Dallas | a. science officer |
| 2. Brett | b. captain |
| 3. Parker | c. warrant officer |
| 4. Lambert | d. engineer |
| 5. Kane | e. technician |
| 6. Ash | f. executive officer |
| 7. Ripley | g. navigator |

13. What is the name of the cat:
    a. Jonesy
    b. Jones
    c. Officer Jones

14. What causes the engines of the descent module Narcissus to overheat?

15. How far is the derelict from the Narcissus:
    a. 3,000 meters
    b. 8,000 meters
    c. 12,000 meters

16. Which character is reluctant to let Lambert, Dallas, and Kane into the ship after they have been attacked by the Face Hugger? Who finally admits them?

17. With what does Ash try to suffocate Ripley:
    a. a newspaper
    b. a technical manual
    c. a magazine

18. How many legs has the winch with which Kane is lowered into the hold of the derelict:
    a. 3
    b. 4
    c. 5

19. Identify the instrument which Ash uses to cut open a leg of the Face Hugger.

20. What is the code name assigned to the secret directive to retrieve the Alien and bring it back to earth:
    a. Secret Program 7
    b. Special Order 937
    c. Command 18-7

21. How does Ripley get the computer to reveal this top secret order?

22. Who kills Ash:
    a. Ripley
    b. Brett
    c. Dallas

23. How long does Ripley have to leave the Nostromo once she activates the explosive timer?

24. Why does Ripley try to stop the Nostromo from exploding once she has initiated the destruct sequence?

25. What does Ripley hope to reach in the shuttlecraft:
a. The Intergalactic Peace Zone
b. The Frontier
c. The Hyperspace Line

26. How does the computer let Dallas know that it wishes to speak with him?

27. Who says, "That kinda duty's not in our contract.":
a. Parker
b. Kane
c. Lambert

28. How long does Ripley estimate repairs will take on the damaged engines of the Narcissus:
a. 20-30 minutes
b. 2-3 hours
c. 15-20 hours

29. In what direction do Lambert, Kane, and Dallas walk to reach the derelict?

30. Who says, "I'm afraid it may not be an S.O.S.":
a. Lambert
b. Ripley
c. Ash

31. How long does Dallas tell Kane he can stay in the hold of the derelict:
a. no more than ten minutes
b. no more than a half-hour
c. as long as it takes to explore it

32. What does Dallas warn Kane NOT to do in the hold:
a. take anything
b. unhook himself from the cable
c. talk above a whisper

33. What are the clouds which puff from the suits of the astronauts?

**Ripley prepares for the worst with the very least. Even so, it is she who will utterly destroy the Alien!**

**Even Sigourney Weaver, in her role as Ripley, seems perplexed by these trying trivia questions. Naturally, Ash has the answers right in his memory bank.**

34. Who orders the unsuccessful attempt to cut the Face Hugger from Kane:
a. Ash
b. Ripley
c. Dallas

35. Why does the Face Hugger have blood which reacts like acid?

36. How long does Lambert tell Dallas it will take to reach earth:
a. 10 months
b. 2 years
c. 3 weeks

37. Who says, "I think you can set an extra place for dinner.":
a. Ash
b. Dallas
c. Kane

38. What do Ripley, Brett, and Parker mistake for the Alien at one point in the film:
a. Dallas
b. the cat
c. the shadow of a piece of equipment

39. What is Kane's first name:
a. Thomas
b. Charles
c. Solomon

40. Who is the first victim of the full-grown Alien:
a. Brett
b. Dallas
c. Lambert

41. With what kind of weapon does Dallas try to stop the Alien?

42. Who owns the Nostromo:
a. the government of earth
b. Dallas
c. the Company

43. Who says, "You'll have daylight in about ten minutes.":
a. Parker
b. Ripley
c. Ash

44. True or False: Lambert, Kane, and Dallas transmit video images of the derelict back to the Narcissus.

45. What happens to Kane's skin when Ash tries to remove the Face Hugger?

46. What is Kane's only apparent malady after the death of the Face Hugger:
a. fever
b. anemia
c. blindness

47. What is the function of the portable tracking unit?

48. Who says, "No sign of Dallas. No blood. Nothing.":
a. Brett
b. Ripley
c. Parker

49. What are Parker and Lambert gathering when they are killed?

50. True or False: Ripley shoots the Alien in the back to force it out the airlock?

## ANSWERS

1. a
2. b
3. c
4. veins fluid
5. a
6. Mice
7. c
8. c
9. c
10. c
11. a
12. 1b, 2a, 3d, 4c, 5a, 6a, 7c
13. b
14. dust is sucked through its air [redacted] cooling fibers
15. a
16. Ripley: fish
17. c
18. a
19. a face scraper
20. b
21. by employing Emergency Countdown [redacted]
22. a
23. 10 minutes
24. the Alien is blocking the ports to the escape shuttle
25. b
26. it flashes a yellow light
27. a
28. c
29. northeast
30. b
31. a
32. c
33. carbon dioxide
34. c
35. as acid-eating attacks since any predator will receive a rush of perhaps fatal burn
36. a
37. a
38. a [redacted] the person in the suit
39. a
40. a
41. a flamethrower
42. c
43. c
44. false
45. his flesh tears and begins to [redacted] support system
46. a
47. it picks up any movement near the cable for the station's life
48. c
49. Face-hugger shoots it in the chest

# COULD THE ALIEN REALLY EXIST?

It's a survivor.

As the robotic science officer Ash describes it, "a perfect organism." It is a huge parasite which can draw nourishment from any life form, human or non-human; which is powerful enough to tear people limb from limb, almost without effort; which can breathe regardless of the composition of the atmosphere; which has guile and is immune to even the harshest environments known to science.

A survivor.

Science fiction films rarely delve into the physiological whys and wherefores of its leading monsters. There's a good reason for this. Most "Its" and "Things" seen on the screen are designed for visual impact rather than for biological credibility. The producers are looking to sell tickets, not win the Nobel Prize for biology. Yet, we know that our universe is teeming with stars, and that many of these are suns possessing planetary families. A good number of these worlds support life forms which will seem to us bizarre in shape and size. Might a team of future astronauts one day encounter a creature like the Alien?

A deadly, vicious, apparently heartless beast?

A creature whose sole purpose is to feed and reproduce?

Could such a monster possibly exist?

The answer is—yes.

Consider terrestrial insects. They hatch from eggs.

It's the Alien's last stand. In moments, he will become a space-fry.

They live only to serve the nest. Their lives consist of eating, fighting, and breeding. Change their biology slightly, increase their size, and you have our Alien.

## THE MOUTH AND TAIL

It's a fact of evolution that any physical structure which a creature can do without is dropped. Nothing personal: Nature is simply a very practical force. We must presume, therefore, that every spine, scale, and lump on the body of the Alien serves a purpose. Let's look first at the tail.

Although the tail might be useful to the creature as a third hand, a powerful tentacle of sorts, it probably serves a more vital function. Besides, if it WERE a hand, the Alien would have used it to check its forced exit from the shuttle at the end of the picture. Since the Alien is not an arboreal entity, does not hang from a tree like a monkey, and since the tail is not used as a counterweight when it walks, to offset the enormous weight of the head, it can only be a tool of communication.

Whether through sign language (the tail is thin enough to be twisted and twined into a wide variety of words and letters) or sonic vibrations, it is clearly the way the Alien communicates with members of its own kind. That's why the tail is limp throughout the film: there's no one to talk to! Further evidence for the tail as a method of communication comes from the fact that the mouth could never be used to this end. The Alien has neither lips nor a flat tongue to form vowels and consonants. Like the mouth of a shark, the mouth of the Alien is simply an eating center. The fact that the Alien has no external ears is further evidence that is must communicate by sight rather than sound.

We mentioned the mouth, and this is probably the most fascinating aspect of the Alien's physiology. For one thing, it's very, very heavy. With three sets of extendible teeth, and a grisly tongue, the amount of musculature required to work these structures is enormous. It is all housed in the elongated cranium of the Alien, which also serves another purpose: it helps the Alien hold its head erect. Because it is so front-heavy, the monster's jaws and face would droop against its chest if it hadn't the extended skull to serve as a counterbalance. Without this counterweight, the Alien's neck would have to be over three times as thick as it is, to store the muscles needed to hold the head aloft. It would also need a massive central spine to which the muscles could be attached, a purpose served by the bone of the lengthened cranium.

Speaking of the neck, even without the musculature and bone described above, it is still comparatively thin: this is because, with all those grinding and tearing teeth, the food it eats goes down as a paste, rather than in pieces. The esophagus must be as thin as a straw, the rest of the neck consisting of the skeletal structure which anchors the head to the body.

## THE LEGS AND BACK

The fact that the Alien is bipedal, that is, walks on two legs, tells us a great deal about it. To balance on a pair of legs against a comparatively tricky center of gravity calls for a sophisticated neural system, a nerve network which can evolve only after the more primitive four-legged walk has been mastered and discarded. To walk as a quadruped, like a dog or a lion, requires mechanical coordination; however, the "brain-power" needed to move from four legs to two, with two of those legs becoming arms which terminate in complex hands, is considerably more. Thus, the two-legged, two-armed Alien is rather advanced along the evolutionary scale.

A two-legged creature is one which is on the road to cultural achievement. It has hands to wield tools or a paint brush; it can build or create art. Since the Alien was found in a cavelike setting, unadorned with the trappings of civilization, we can deduce that it is early in its Stone Age. This notion is supported by the fact that it lives only for the moment, killing its human companions without considering who will pilot the ship if they are all dead (the Alien doesn't know about computers; if it did, it would have them). These are the acts of a barbarian, not a civilized being. Further, like a cavedweller of prehistoric earth, the Alien does not try to communicate with its hosts/foes: it seeks only to survive. Tens of thousands of years from the era of the film, when the race is as far from the Alien seen on the screen as we are from our own apish ancestors, it will be physically and intellectually superior to most any possible life form! Only war among its own kind could possibly destroy it.

One of the most curious features of the Alien are the huge protuberances on its back. You will notice that there are two different styles: a flat one on top, and two rows of conical projections below. They serve two entirely different purposes.

The lower spines are defensive. If attacked from behind, the creature is protected. No predator will find it easy to slip between the bones to lunch on the softer flesh in which they are anchored. Even were Alien to assault Alien, it might well splinter its jaws trying to broach these treacherous reefs.

The projection on top of these, just below the neck, serves a far more unique end. It is a "weather vane." The Alien's planet is one of an hostile environment. Though the beast is tough-skinned and well-suited to survive such a harsh world, it prefers, like any living organism, to venture forth for food when the weather is at its least belligerent. The projection, with tiny antennae along its top, senses improving or worsening environmental conditions: a drop in wind speed, a rise in humidity, a fall in temperature. It also helps the Alien to "see" behind it. Since the beast can't turn its head with ease—remember, it's heavy and, besides, will smack into the hooped bones on its shoulders (more on these in a moment)—the "weather vane" might also sense the approach of a predator or another Alien.

We mentioned the hoops on the shoulders: unless these are filters, which purify air going to or from the lungs, they may simply distinguish male from female Aliens. If our Alien is a female, it may be a structure which helps her carry her eggs; if a male, the hoops may be ornamental or, like the horns of many terrestrial animals such as the elk, used in butting matches, to determine the leader of a herd or tribe.

## EGGS AND ENERGY

In an earth creature, egglaying is almost always equivalent with cold-bloodedness, that is, animals which rely on external temperatures to maintain their body heat. This is surely not the case with the Alien, whose world is bitterly cold. Since heat is related to a creature's energy output, and since the Alien is clearly quite energetic, it must be warm blooded. In earth animals, this implies insulation in the form of blub-

The Alien attacks! And poor Parker is his victim.

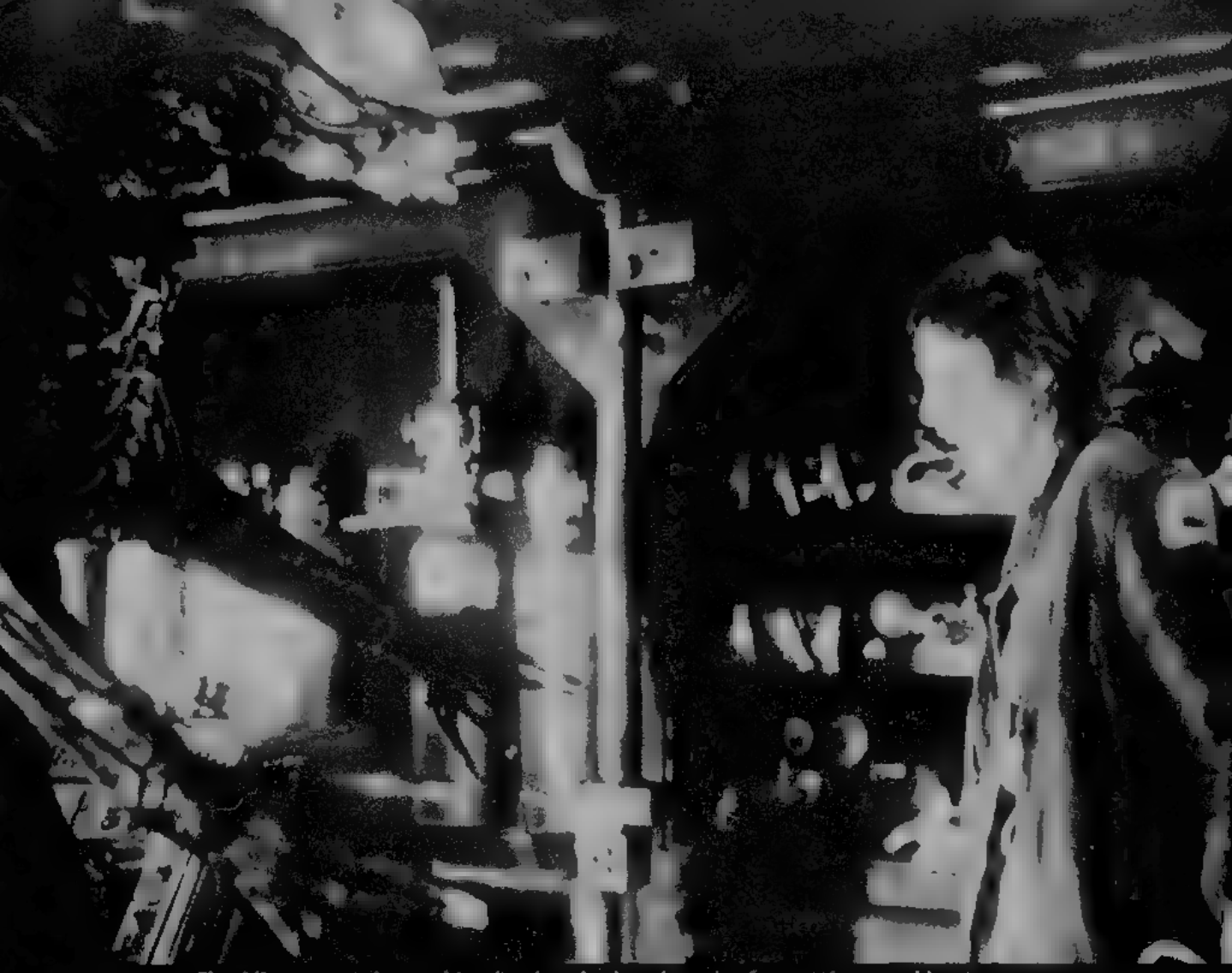
ber, fur, hair, or feathers; the Alien can only have one of these, blubber, and that in short supply. It is not, you will note, a bulky animal. Thus, we can extrapolate, guess that warmth is somehow spread throughout the Alien's limbs by the many external rivulets and bumps which cover its body. This would also explain the monster's voracious appetite: to keep up high-energy levels, the Alien must consume a great deal of fuel. In other words, food: human food.

Turning this food into energy is another matter. It is a process which requires air (oxygen in humans), and the question of what the Alien breathes is a perplexing one. The atmosphere on the creature's world is heavy with carbon dioxide, the gaseous staple of plants: this would imply that the Alien thrives on some form of plant-like photosynthesis. However, this is a hasty conclusion, for the Alien can also survive in an oxygen-heavy human environment. There is only one possible solution: the creature's internal organs and metabolism are equipped to function in a wide variety of atmospheres. Like terrestrial generators which can be made to run on water, nuclear power, steam, coal, or oil, the Alien has a complex system of fluids and tissue which can switch to many different forms of respiration.

In passing, one might wonder why the Aliens are a race of egglayers. The answer no doubt lies in the fact that if the Alien were born live, like a human baby, the size of its head would tear its mother to pieces. While the head could conceivably lie flat, with its cranium nestled between the protruding spines on its back, the rigors of birth might be more than the infant's frail neck can bear! Eggs also eliminate the difficulty of feeding young Aliens, a prospect we'll examine in a moment.

## [illegible]

Though the Alien appears not to have eyes, this is an illusion. Eyes, or a similar sensory organ, must be located amidst the bulges and tendrils of the face. They are necessary for the creature to navigate and spot prey. The "weather vane" would be insufficient to feel the vibrations of a being in front of the Alien: the monster's body would prevent these rippling waves of air from reaching the sensor. Of course, the chances of a creature approaching the Alien from the front are remote: no one, or no thing, would want to face those awesome jaws! For this reason, the Alien's



The Alien approaches and Lambert's only thoughts are of screaming, numbing terror.

eyes are set in the side of its head. It does not allow for stereo vision, but it does cover a broad swath to the creature's left and right.

As for the sensitivity of these eyes, they have to be very acute. Not only does the Alien spot foes in the dark corridors of the Nostromo, it must be able to see on the overcast, dusty world it calls home. The presence of a cat onboard the Nostromo offers a hint as to the nature of the Alien's acuity. Like the Alien, the cat is a survivor, a stalker in the dark. The eyes of the two creatures must be quite similar. Far more sensitive than the human organ of vision, the eye of a cat possesses a reflective backing which gives the retina a second stab at picking up any light it may have missed at first. The human eye has a backing which absorbs rather than reflects light. However, to the detriment of the cat/Alien, this special backing makes it impossible for the eye to focus sharply, which would account for the Alien's broad movements and gestures.

## BIRTH AND DEATH

The genesis of an individual Alien is well-documented in the film. One Alien lays dozens, perhaps hundreds of eggs. Within each egg is a spore, a seed, housed inside a comparatively large exoskeleton. This structure—affectionately called the "Face Hugger" by the producers—is responsible for latching onto a host (Kane, in the film) and planting the seed within its body. After a few days, the worm-like newborn explodes from its carrier and proceeds to fend for itself. The host is destroyed.

Yet, one question which is not explicitly resolved in the film is the life-span of the Alien; in this matter we shall have to trust the word of Ridley Scott, the director of ALIEN, who describes the creature's life as "limited . . . a cycle of only days."

To the casual viewer of the film, it may seem curious that the Face Hugger chose to exit its egg the exact moment that Kane appeared. Actually, this is a very calculated maneuver. Because the Alien has such a hardy appetite, its kind comes forth only when there is evidence of a plentiful food supply, such as the arrival of the crew of the Nostromo. Were they to hatch on a regular basis, the creatures would die from hunger, or turn on one another; in either case, they would fast become extinct. One must speculate, therefore, that the soft tissue of the belly of the Face Hugger is, like the "weather vane" of the adult Alien, extremely sensitive to the presence of an intruder. The rest of the time the Face Huggers lay dormant in their sturdy shells.

Clearly, then, the Alien can exist, and quite possibly does, in the far, uncharted depths of space. In fact, a cavern of eggs may be lying on some distant world at this very moment, waiting . . . for YOU!

# ALIEN 2

Not surprisingly, plans are presently underway for a sequel to ALIEN, one of the most enormously profitable sci-fi blockbusters in film history.

As with such followup films as the STAR WARS sequel THE EMPIRE STRIKES BACK, and DAMIEN: THE OMEN II, much of the behind-the-camera talent which made the original film will probably not be involved. Director Ridley Scott has moved on to other projects, such as a tale of knights and wizardry which will be the subject of his next film; the writers are likewise developing novels and screenplays which will permit them to stretch their talents in other creative directions. Creative people connected with the film believe that 20th Century Fox will come out with a sequel, and here are the scenarios which are presently being considered:

*The Alien, merely stunned by its close encounter with the shuttle engines, manages to survive outside the craft and reaches civilization along with Ripley.

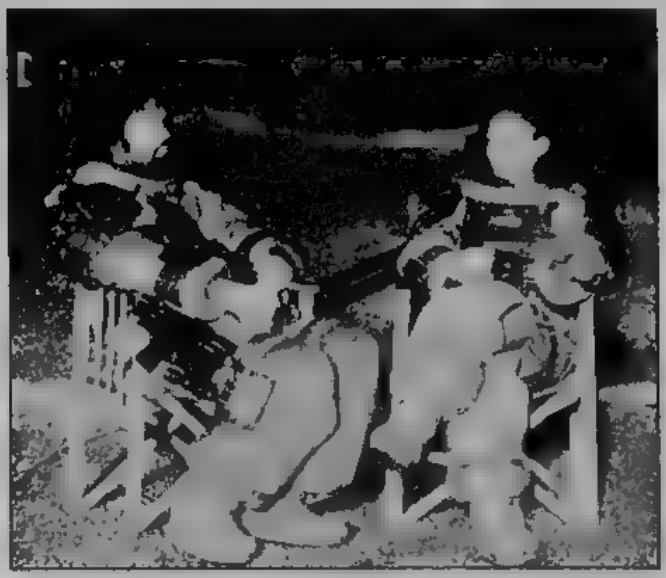
*A second expedition to the planetoid is stranded there and, weathering a storm within the derelict and their own ship, its members deal with a group of Aliens, climaxed by an appearance of the creatures to whose race the space jockey belongs.

*A "prequel" rather than a sequel, telling the tale of the space jockey and ending where ALIEN begins, with the arrival of the Nostromo crew

*The planetoid of the Alien explodes, sending Alien eggs to earth where—shades of INVASION OF THE BODY SNATCHERS—a whole flock of the monsters runs rampant.

All of these scenarios will try to incorporate the character of Ripley, since actress Sigourey Weaver has proven to be the most popular performer in the film

Whatever the final plot of ALIEN II, we're sure that when it opens it will, like the first film, have to be watched from behind the barely spread fingers of your trembling hands . . .

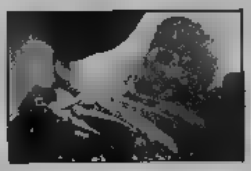


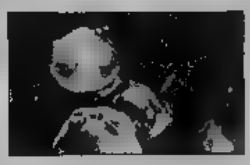
Tom Skerritt and Veronica Cartwright ponder their ALIEN fates off-stage.

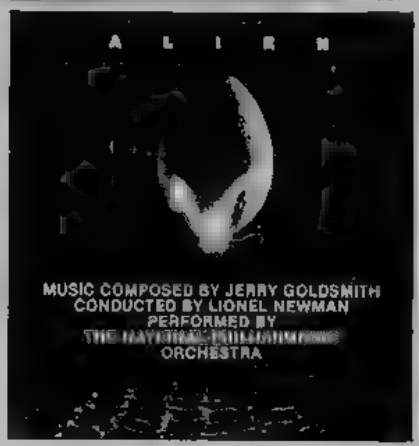
# NEW! ALIEN NEW!

## NEW ALIEN FULL COLOR MOVIE NOVEL!

ALIEN The super blockbuster movie of the year has become the most exciting and lavish movie novel ever! This enormous 8½"x11" paperback is crammed with 1000 full color photos from the movie. These specially designed pages fully capture the breathtaking special effects, the gripping excitement, the extraordinary visuals and the phenomenal sets. This publishing event is packed into 192 pages of unstoppable full color action! A must! #21389/$8.95








## ALIEN RECORD!

Twentieth Century-Fox presents the soundtrack of Alien composed by Academy Award winner Gerry Goldsmith! This is a masterpiece film score of incredible power and intensity! Relive each horrifying moment of Alien's original music! #23002/$7.98

## ALIEN IRON-ONS

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## ALIEN CHASE TARGET SET

ALIEN CHASE TARGET SET From Alien, the movie, a huge 33" tall outline target of the alien, astrogun that shoots 3 harmless plastic balls & ringing bell for scoring! #26148/$5.95

## ALIEN BLASTER TARGET SET

ALIEN BLASTER AND TARGET SET Comes with self standing target, 3 weird flop targets, astrogun shoots plastic suction tipped darts. Target 12"x18¾"! #26149/$12.95

## ALIEN PAPERBACK

ALIEN PAPERBACK Alan Dean Foster novelizes the movie! In the depths of space the crew of the Nostromo encounters an awesome galactic horror. The real horror begins when they meet the alien within! #21381/$2.25

## THE BOOK OF ALIEN:

THE BOOK OF ALIEN Here are the designs, sketches and blueprints rendered by four of the top fantasy illustrators in the western world Moebius, Chris Foss, Ron Cobb and H.R. Giger! And there are interviews with the Art Directors, Costume Designers, Producers, Directors and Screenwriters. A 96 page softcover with 50 in full color! #21376/$7.95

## ALIEN: THE ILLUSTRATED STORY

ALIEN THE ILLUSTRATED STORY Walt Simonson and Archie Goodwin have teamed up to bring you Alien in full color, vibrant illustrations! A story not to be imagined in your wildest dreams or nightmares! Relive the movie through Walt Simonson's superb illustrations and Archie Goodwin's taut style! #21377/$3.95



To order any of these items, please see last page of this magazine for convenient RUSH ORDER FORM.

# NEW STAR WARS SPACE STUFF!

## IMPERIAL CRUISER

The Imperial Cruiser of the mad Emperor, who used these deadly ships to enforce his will throughout Imperial space. Crafted of diecast metal and high impact plastic with sleek moving parts. Cruiser has sliding cargo doors containing a removable plastic replica of "captured" Princess Leia's Royal Command Ship.
#26155/$7.95

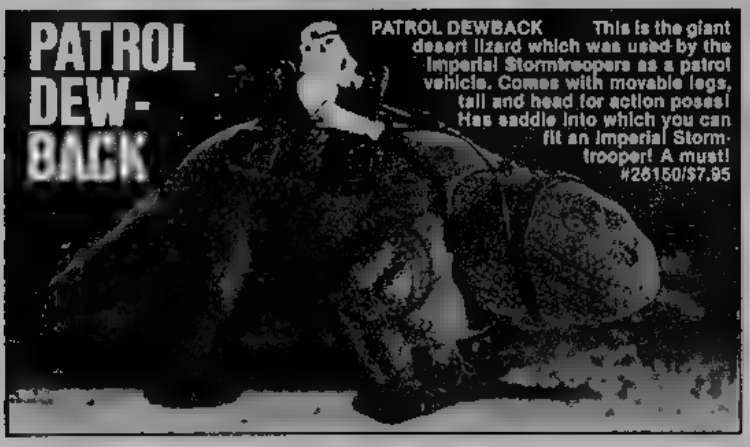
## MILLENNIUM FALCON

Han Solo's Millennium Falcon zooms out of Star Wars crafted in diecast metal and high impact plastic with sleek moving parts such as dish antenna, laser cannon emplacement and retractable landing skids. Comes with transparent cockpit with nonremovable Han Solo and Chewbacca inside! Recreate your own battles in outer space! #26154/$7.95

## Y-WING FIGHTER

The Y-Wing fighter of the rebel force gets ready to strike in all its power in this metal diecast and high impact resistant plastic version. It comes with a clear plastic windshield that has a mini-figure of a rebel pilot inside! The laser cannons swivel and the rear engine pods are removable. A push button releases a laser bomb & has retractable skids! #26156/$7.95

## PATROL DEWBACK



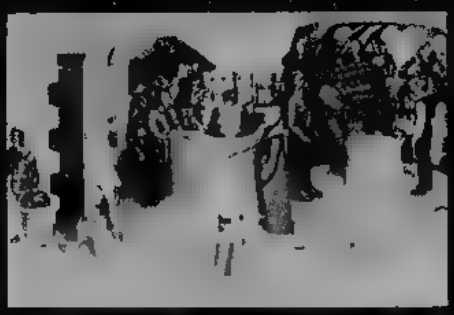
PATROL DEWBACK This is the giant desert lizard which was used by the Imperial Stormtroopers as a patrol vehicle. Comes with movable legs, tail and head for action poses! Has saddle into which you can fit an Imperial Stormtrooper! A must!
#26150/$7.95

## RADIO CONTROLLED R2-D2

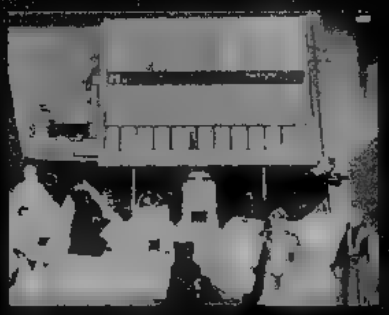
Authentically working model of R2-D2 stands 8" tall and is controlled by a 2-channel radio that operates up to 20 feet away! Special stop/start button controls movement. R2-D2 moves in any one of 4 directions: right, left, forward & backward. Red light points in direction of movement, head rotates & beeps! Batteries are not included.
#26179/$49.95

## STAR WARS ACTION SETS

### Reproductions of Famous Star Wars Sets



MOS EISLEY CANTINA The set of that incredible space front bar on Tatooine. Comes with swinging door, circular bar, 2 action levers for battles, rear alcove with table, murals of the band and floor pegs. #26151/$9.95



LAND OF THE JAWAS A Tatooine desert set with a sand dune base that has a cave & boulders, action lever for battles, with landing pod and a sand crawler backdrop & working elevator! #26152/$9.95

DROID FACTORY An exciting set from Star Wars! Mysterious Jawas build droids from 33 interchangeable parts. Movable crane lifts parts from supply area to assembly to build up to 5 different robots at a time! #26153/$12.95

# A GALAXY OF STAR WARS ITEMS...!

## 3-D POSTER

3-D DARTH VADER POSTER Now you can turn the Big Screen into exciting 3-D reality! Darth's poster is 17½"x22", 3 non-toxic pens, glue & part sheet #26094/$3.95

## FULL COLOR PATCHES

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The Force
#26045/$1.25

Jedi Knights
#26043/$1.25

Star Wars
#26044/$1.25

## FULL COLOR PINS 3" in DIAMETER

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#26059/$1.25

2 Robots
#26061/$1.25

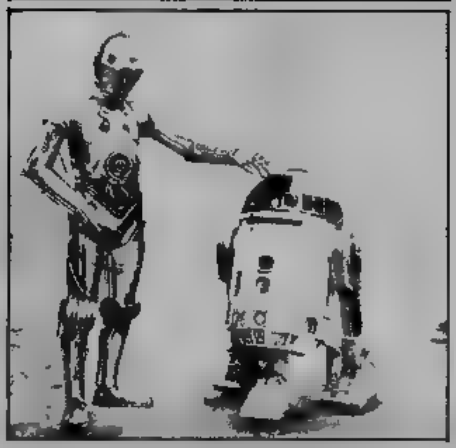
Luke Skywalker
#26058/$1.25

Darth Vader Lives
#26046/$1.25

The Force
#26047/$1.25

Darth Vader
#26060/$1.25

## THE STORY of STAR WARS

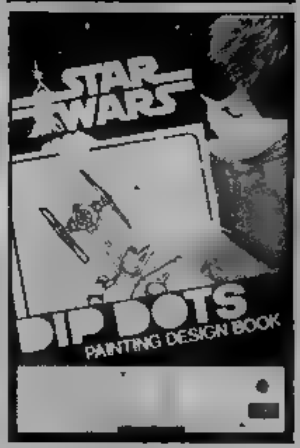


STORY OF STAR WARS RECORD
Over 50 minutes of stereo narration. 16-page color film book! #2389/$7.95

## STAR WARS PAINT-A-POSTER

STAR WARS POSTERS TO PAINT, HANG 5 15"x23" posters. #26038/$5.95

## STAR WARS DIP DOTS PAINT BOOK

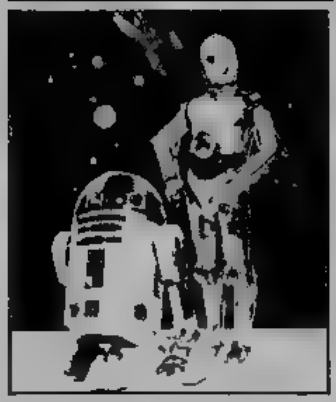



STAR WARS DIP DOTS PAINT DESIGN BOOK paint 16 pages. #26037/$4.25

## PEN-A-POSTER

STAR WARS POSTER ART Color your own Star Wars posters, let your imagination run wild! 2 posters, 6 pens 17½"x22"#26036/$4.25

## STAR WARS ROBOTS POSTER



R2D2 & C3PO POSTER Full-color 20"x28" poster of robots! #2895/$2.00

## STAR WARS DARTH VADER POSTER

DARTH VADER POSTER 20"x28" full-color poster. Darth, sword! #2894/$2.00

## STAR WARS PRINCESS LEIA POSTER

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## STAR WARS LUKE SKYWALKER POSTER

LUKE SKYWALKER POSTER Giant sized 22"x28" full-color poster! #29010/$2.00



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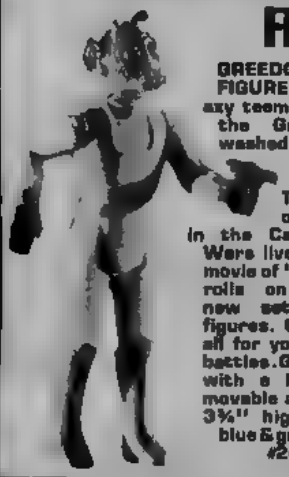
# ALL NEW STAR WARS ACTION FIGURES!

## GREEDO ACTION FIGURE

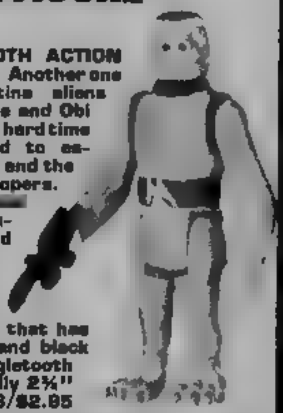


**GREEDO ACTION FIGURE** From a galaxy teeming with life the Greedo alien washed up in a spaceport bar on Tatooine. One of the aliens in the Cantina. Star Wars lives! The best movie of '77, '78 & '79 rolls on with this new set of action figures. Collect them all for your own star battles. Greedo comes with a laser pistol, movable arms & legs, 3¾" high molded in blue & green plastic! #24216/$2.95

## R5D4 ACTION FIGURE

[redacted] ACTION FIGURE [redacted] incredible number of droids human ingenuity devised. R5D4 was a highly sophisticated, semi-sentient, programmable droid capable of independent action & limited decision-making capability. This is a highly detailed [redacted] markings, a movable head that clicks as you turn it & is 2¼" high! #24217/$2.95

## SNAGGLETOOTH ACTION FIGURE



**SNAGGLETOOTH ACTION FIGURE** Another one of the Cantina aliens who gave Luke and Obi Wan-Kenobi a hard time as they tried to escape Tatooine and the Imperial Troopers. Comes with [redacted] rifle, articulated arms and legs. This gray skinned alien wears a bright red pressure suit that has a black belt and black trim. Snaggletooth stands a deadly 2¾" high! #24218/$2.95

## DEATH STAR DROID ACTION FIGURE

**DEATH STAR DROID ACTION FIGURE** The brilliant silver droid of the Death Star is the Empire's battle droid which "mans" all the Death Star's mechanical functions during war maneuvers. The Death Star droid is the Empire's [redacted] to C3PO. A shiny silver in color with dead black eyes, it has movable arms and legs for true to life battles. This droid is detailed & 3¾" high #24222/$2.95

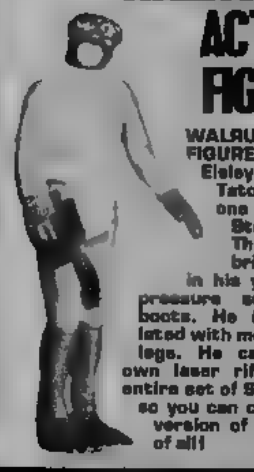
## LUKE SKYWALKER ACTION FIGURE

**LUKE SKYWALKER ACTION FIGURE** Star Wars' Luke Skywalker flies again! Dressed as an X-Wing fighter pilot, he has his orange flight suit on and grips his laser pistol as if he is ready for closer encounters with Darth Vader. Luke stands 3¾" high and has movable arms and legs. [redacted] hours of fun you can now stage your own mock battles with Luke in his star warrior uniform and laser pistol. Collect all! #24221/$2.95

## HAMMERHEAD ACTION FIGURE

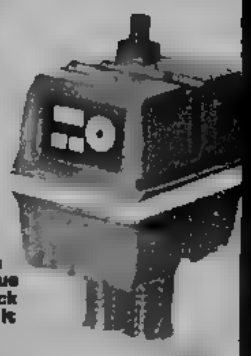
[redacted] **FIGURE** Another of the strange and wonderful aliens from the universe of Star Wars. Luke and Ben encountered the Hammerhead at the Cantina in Mos Eisley on Tatooine. There he was — playing cards and sharing a cup of grog with some very alien friends! He comes with a blue bodysuit, a laser pistol and movable arms and legs. This spindly olive-green alien is 4", an alien giant! #24219/$2.95

## WALRUS MAN ACTION FIGURE



**WALRUS MAN ACTION FIGURE** From Mos Eisley's Cantina on Tatooine, another one of the fabulous Star Wars aliens. The Walrus Man is brilliantly colored in his yellow and blue pressure suit and black boots. He is fully articulated with movable arms and legs. He carries his very own laser rifle. Collect the entire set of Star Wars aliens so you can create your own version of the best movie of all! #24223/$2.95

## POWER DROID ACTION FIGURE



**POWER DROID ACTION** [redacted] Another one of the Star Wars droids, it was [redacted] trial workhorse of the galaxy. It comes in molded slate-blue plastic with black and white trim. It is 2½" high with movable [redacted] that click as they move! #24220/$2.95

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# Giant NEW Action Figures

# STAR WARS

# Limited Quantities available

CHEWBACCA ACTION FIGURE
Chewbacca stands a huge 15" high! The faithful Star Wars alien carries a crossbow & laser rifle. Chewie is fully articulated so that his arms and legs move for action poses and hours of fun! #2B117/$13.75

C-3PO ACTION FIGURE
A bright metallic gold in color, this glistening action figure is a full 12" tall! C-3PO has articulated arms and legs that can be moved for lifelike action poses! #26119/$13.75

HAN SOLO ACTION FIGURE
Han Solo is a whopping 12" tall, comes with his laser rifle, Rebel Alliance Honor Medal around his neck & movable arms and legs! #26121/$13.75

R2D2 ACTION FIGURE
R2D2 is a gigantic 7½" tall! He rolls on wheels in his legs. His chrome plated dome makes a clicking sound when turned and a secret panel holds Death Star plans! #26120/$12.95

Luke Skywalker action FigureLuke is 11¾" tall. Luke Skywalker comes with a laser rifle and a grappling hook and has fully articulated arms & legs. #2611B/$12.95

DARTH VADER ACTION FIGURE
Darth Vader is an enormous 15" tall! Darth carries his own light saber, has fully articulated arms and legs for action packed posing & authentically detailed armor and removable cape for hours of fun! #26116/$13.75

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# A L I E N

The beginning . . . of the end. The innocent investigation of Kane becomes a death sentence as the face-hugger locks onto its quarry, planting the alien seed within his body.

Alien death grip! Parker's struggles prove futile as the alien prepares to mutilate its human victim.

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